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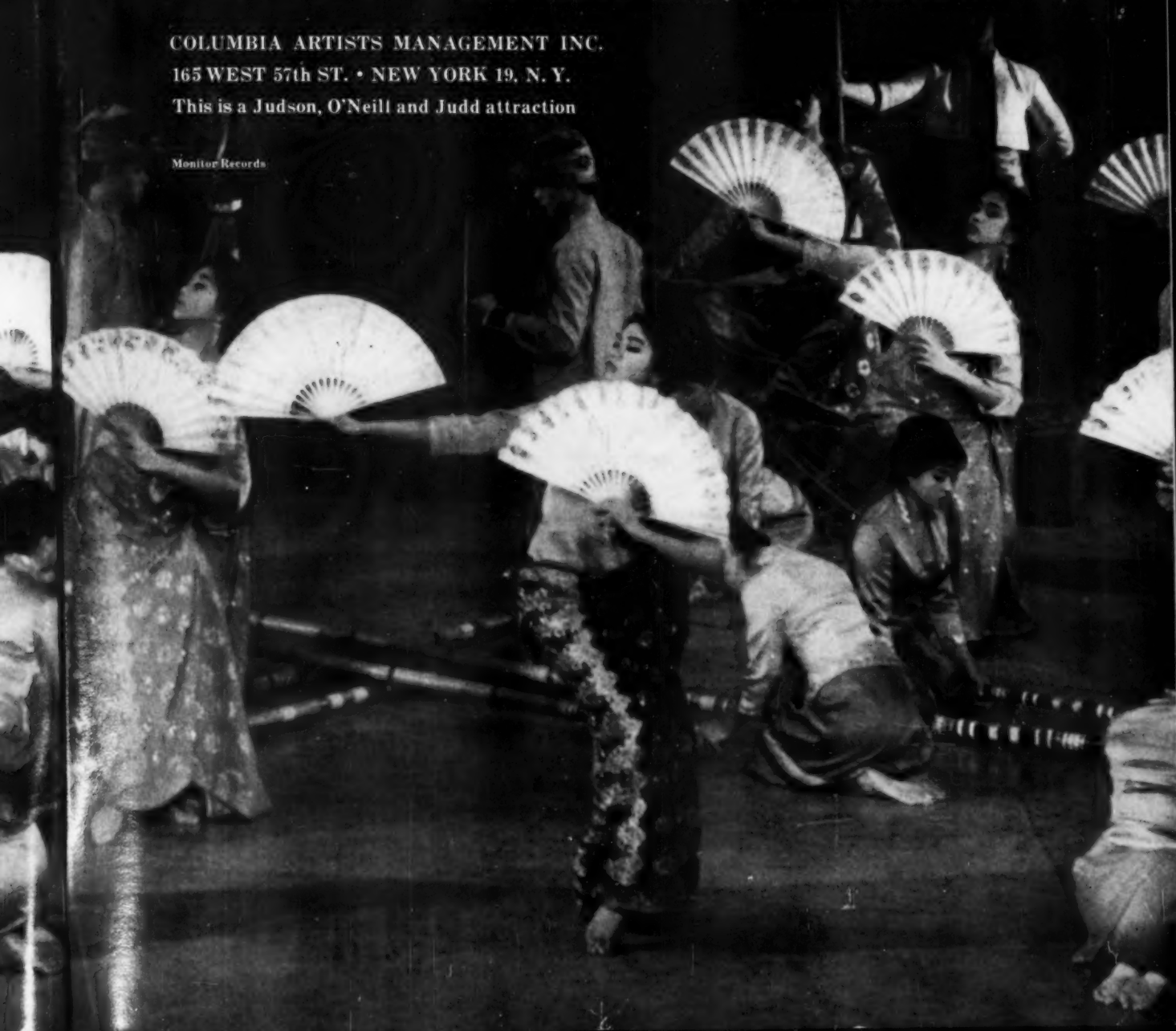
*Claudia Cassidy, Chicago Tribune, November 22, 1959*

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## **LETTERS TO THE EDITOR**

**Carl Fischer and CAMI**

To the Editor:

In the November issue of *MUSICAL AMERICA*, the article in regard to the sale of the Carl Fischer building at 57th Street to Columbia Artists Management, Inc. did not state the facts accurately in one regard.

It was the unexpected inquiry of the CAMI Real Estate broker that caused us to consider selling the building. The broker stated that Columbia Artists Management was compelled to move from its location and it was especially interested in our building because of the Concert Hall with its excellent acoustics.

We, at Carl Fischer's, had wanted to retain our Sheet Music store and Piano Department on the main floor, but CAMI found that it would require the entire building.

We were happy to have an organization like Columbia Artists Management buy our 57th Street building. By the nature of its business, it will continue to make the Concert Hall available to the musical public as Carl Fischer's had done.

As a result of the subsequent sale and the request of our customers for personal service through correspondence, our mail order business has doubled.

Sincerely,  
Carl Fischer, Inc.  
Public Relations Dept.

*We are happy to clear up the misunderstanding about the sale of the Carl Fischer building, and offer congratulations on your increase of mail order business.*

—The Editor.

## **Nixon, Kennedy Letters**

To the Editor:

Those of *MUSICAL AMERICA*'s questions addressed to the Presidential candidates which relate to our foreign policy reflect a view of the present world political conflict which serious students of the subject would likely criticize as, at the least, unrealistic. Vice-President Nixon's and Senator Kennedy's replies, reading like campaign tracts, appear equally to misjudge the efficacy of music and the arts as "an instrument of international relations."

MA cites three events—two instances of abuse of our political leaders plus a summit failure, together with concomitant praise of our cultural attractions—as evidence of the "tremendous necessity of music as a front rank ambassador." MA is

(Continued on page 6)

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(continued from page 4)

assuming that there is a connection between cultural acceptance and political rejection, that one has an effect upon the other. History demonstrates that while political stress and upheaval occasionally inspires worthwhile arts, the reverse is not at all true. Indeed, the very universality commonly attributed to music (an exaggerated assumption, incidentally) is antithetical to the unilateral political standards with which MA would apparently burden it.

The extent to which touring American musicians provide an antidote to various anti-American expressions is likely to remain minimal when measured against the hard realities of international politics. Vice President Nixon observes that "our present cultural exchange program is an effective method for promoting peaceful aspirations among the peoples of the world," adding that "this fact alone justifies governmental support, etc. of international artistic relations." This seems to me the wrong reason for the right answer.

Is there any evidence that the peoples of the world do not generally have peaceful aspirations, by which Mr. Nixon really means peaceful attitudes toward us? At the same time, one might ask if there is any evidence that Mr. Khrushchev's savage breast has been calmed one iota by Messrs. Bernstein, Cliburn, "My Fair Lady" or even Louis Armstrong.

While it is reassuring to learn from Senator Kennedy that Babbitt is behind us, surely his statement that our artists are the envy of the world is tactless and casts a questionable light on our purpose in participating in cultural exchange programs.

Obviously, social intercourse between nations is desirable. But conscious efforts to associate our cultural exports with political labels is likely to result mainly in a vitiation of the product. Any political gains that might be scored by the dissemination of our arts should best remain indirect. If Verdi's "Manzoni Requiem" could be regarded as a memorial to a freedom-loving patriot, so could much of Wagner's music become a part of the Nazi liturgy. The arts can be an arrow fashioned to anybody's bow.

Donald S. Dimond, Chief  
Music Department  
Radio Free Europe

### Critics and Singers

To the Editor:

My chief interest is in opera so that naturally what appeals to me most are reports of opera performances and activities both in the States and in Europe.

I find it amusing and rather worrying, though, that often views of American critics seem the very opposite to the views we have of certain singers, so that some of our favorites are treated very coolly by you whereas others are highly praised and when we hear them in England we are disappointed and begin to wonder how much faith can be placed in American critics.

Perhaps I should mention that I have been going regularly to opera for nearly 30 years and by regularly I mean once or twice a week most of the year in London with frequent visits to festivals on the continent.

Jean Taylor  
London, England

Could it be that we hear these singers under different physical and acoustical conditions and, perhaps, in different music?

—The Editor

### Bjoerling Discography

To the Editor:

Congratulations on the new format of your excellent magazine, and the general coverage given to opera in the United States and elsewhere. I also noted with great approval your article on the passing of Jussi Bjoerling. It was about time that a musical magazine took time to devote more than a footnote to the passing of the greatest tenor since at least Beniamino Gigli.

You mention in the article that Mr. Bjoerling recorded some 40 discs and 43 albums. Would it be possible to obtain a complete discography of these recordings? If you do not have this information, perhaps it would be possible to find out where it may be obtained.

Since you appear to be so well-informed on matters pertaining to opera, perhaps you would also have information relative to a young tenor named Uno Stjernqvist. This is a young tenor from Sweden who is reputed to have a voice not unlike that of the pre-War Bjoerling.

Robert J. Skinner  
New Orleans, La.

"Record News", 2098 Yonge St., Toronto, Ont., has published, or is publishing a complete discography on Bjoerling. The "young" Bjoerling is unknown to us. Perhaps one of our Swedish readers could supply this information.

—The Editor

### Anti-Wagner?

To the Editor:

I could not resist writing to express my feelings, after having read your recent "review" of the Bayreuth Festival.

Your critic obviously does not appreciate Wagner. That, of course, is his right. But since *only* Wagner is performed at Bayreuth, why should free tickets be bestowed upon Wagner-haters? From the purely practical viewpoint how is the reader to know that your critic's basic anti-Wagnerian prejudice is not responsible for his pronouncing Mr. Windgassen's "Lohengrin", for example, "consistently flat"?

I am 21 years old, and have been an ardent Wagnerian since I was 14. I would rather go to Bayreuth than anywhere else on earth. For the time being, I realize that it is financially impossible; but why must I, and others like me, be forced to read the ravings of anti-Wagnerian "critics" who get in for free?

Please forgive me ill humor. I know that you must employ professional critics. It seems unfair, however, that the experience of attending the Bayreuth Festival—not once, but year after year—should be wasted on those who *least* appreciate it.

Kathleen E. Kelly  
Albany, N. Y.

Mr. Helm (who has forgotten when he was 21) will be surprised to learn that he is anti-Wagner, free tickets or no.

—The Editor

### Bouquets and Brickbats

To the Editor:

This is the first opportunity I have had to see MUSICAL AMERICA. The variety and liveliness of your feature articles are impressive.

Eleanor Toumey  
Harcourt, Brace & Co., Inc.  
New York, N. Y.

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"A WORLD OF DANCING"

# GOYA AND MATTEO



Walter Terry in the New York Herald Tribune, Aug. 11, 1960 wrote:

"The ethnic dance artists were Carola Goya and Matteo and, as always, they brought both beauty and excitement to the stage. There were dances of India, in which Matteo is especially impressive, and dances of Spain which brought into play Miss Goya's miraculous use of castanets, and there was a charming new number, "Hebraica," set to the words of the "Song of Songs," costumed in Middle Eastern style but given eloquence through the gesture language of the Indian dance.

In addition to the tenderly sensuous "Hebraica," highlights of the Goya-Matteo offerings included the emotionally intense and visually stunning "Perfidia" (Treachery), in which anger and fury, passion and mimeries of amorousness were projected into conversation of castanets and the mute expressively of articulate dancing bodies: the gay "Tiempo Robado," with a surprise ending; Matteo's fiery gypsy dance and Miss Goya's wonderfully lyrical "Intermedio."

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# A New Frontier in the Arts —The Why and the How

In his forceful letter to *MUSICAL AMERICA* (published in the October 1960 issue) our next President, John F. Kennedy, spoke out with a buoyant optimism worthy of Walt Whitman, the greatest poet and prophet of democracy, about the crucial coming years:

"For what I descry is a lift for our country: a surge of economic growth; a burst of activity in rebuilding and cleansing our cities; an Age of Discovery in science and space; and an openness toward what is new that will banish the suspicion and misgiving that have tarnished our prestige abroad. I foresee, in short, an America that is moving once again.

"And in harmony with that creative burst, there is bound to come the New Frontier in the Arts. For we stand, I believe, on the verge of a period of sustained cultural brilliance."

How heartening and courageous are these words! They remind us strongly of the declaration of faith of Mr. Kennedy's illustrious predecessor, Franklin D. Roosevelt, who led his country out of a slough of despond and economic chaos, and who always hearkened to the intellectual and artistic leaders of his time, despite the growls of cynical politicians and materialistic reactionaries.

It is good to hear our new President say: "Our painters, sculptors, musicians, dancers and dramatists are the envy of the world . . . No campus is now complete without a gallery, a drama and dance group, a resident poet and composer . . . And the American government is even more dependent upon art. For art works direct; it speaks a language without words, and is thus a chief means for proclaiming America's message to the world over the heads of dictators, and beyond the reaches of officialdom."

No doubt can remain that Mr. Kennedy understands why art is recognized the world over as one of the most important elements in national life and the very most important factor in international spiritual communication. "Babbitry is behind us", as he said, and we shall have a man in the White House who will feel as responsible for American civilization as he does for American power and prosperity, which, as he rightly points out, are vitally important to it.

But there remains the painful and difficult problem of "How?" The arts in the United States face an economic crisis of frightening proportions. We suffer from no spiritual poverty, but our best brains and mightiest hearts are constantly plagued with the practical problem of survival. The haphazard and last-minute solutions of recent years have subjected our most cherished institutions and organizations to humiliating desperate appeals and compromises.

It is unworthy of a nation so rich and so powerful as the United States that opera houses should have to threaten to close their doors; that symphony orchestras should confess that they are unable to offer their musicians a living wage; that dancers and choreographers of international eminence should depend upon the whims of private charity and the precarious chances of crass commercial opportunity. We boast, and rightly, of our freedom, but it must be freedom to live and serve our country—not merely the freedom to starve, unpersecuted but also unnoticed.

In the effort to help with the best practical solution of establishing Mr. Kennedy's New Frontier in the Arts, *MUSICAL AMERICA* will answer its own five questions, addressed to Vice President Nixon and to Senator Kennedy during the campaign. Words are cheap; deeds come dearly. Our suggestions are made with full recognition of this fact, and they will be realistic. High-sounding but confused and impractical idealism can have no place in this serious discussion.

On Question No. 1, as to the political importance of music as an international language, we are all agreed. And there seems little reason to doubt that Mr. Kennedy would give an unqualified Yes to Question No. 2, as to whether it is the responsibility of the government to support and sponsor a program of international artistic relations—which, of course, the government is already doing.

But with Question No. 3, as to whether government subsidy is inevitable, if music is to fulfill its most fruitful role in national and international life, we get into troubled waters. On this point neither candidate gave a specific answer, which was perfectly understandable in a campaign year.

But a straight answer to this question must be made if we are to achieve the lofty goals set by Mr. Kennedy. And *MUSICAL AMERICA* answers it with a firm Yes. An able and richly documented article by Samuel Grafton in the November 1960 issue of *McCall's* not only proves that the orchestral situation is extremely precarious and that private subsidy has not been adequate, but it makes a very convincing plea for government subsidy.

"The United States is making the staggering discovery that, in most of the civilized countries of the world, symphony orchestras are supported by their governments as a matter of course, like libraries or parks," he writes. And the bitter irony of the situation is that millions of American money lent to foreign countries go to their musical institutions, while we tremble at the thought of giving anything comparable at home.

As Mr. Grafton wryly observes, nobody protested when Turkey, at the time when we allotted half a billion dollars of military aid to her, set up annual appropriations of \$350,000 for the Turkish Philharmonic Orchestra, \$750,000 for operas performed, and about \$3,300,000 for an opera house in Istanbul. Nobody protested when ten opera houses were rebuilt in West Germany at government expense, while we were pouring money in to bolster its economy after the war. Nobody dreamed of protesting when Austria spent \$10,000,000 out of her own budget to rebuild the Vienna State Opera House, when we were helping her with hundreds of millions of dollars in aid.

Nor have efforts been lacking at home to do more for the arts through the government. Vice President Nixon reminded us that President Eisenhower in his 1955 State of the Union message recommended that Congress pass legislation establishing a National Advisory Council on the Arts to determine what our national program should be. And although Congress never did complete action on this, it did enact legislation in 1958 chartering a National Cultural Center to be located in Washington and providing land for the construction of a building to be paid for by private subscription.

Senator Jacob K. Javits, of New York, and Representative Frank Thompson, Jr., of New Jersey introduced a bill into Congress to establish a United States Arts Foundation, which would begin with \$10,000,000 a year of federal funds to aid symphony orchestras, opera, ballet, and repertory theatres. And there have been other efforts, both in and out of Congress, to increase the scope of government aid.

The most efficient and the safest way of solving the whole problem, *MUSICAL AMERICA* believes, is that suggested by two members of our Editorial Advisory Board in the November 1960 issue. It is the establishment of a United States Department of the Arts at cabinet level. No one in his right senses wants the government to embark upon subsidy without expert planning, research, and the advice of wise and disinterested authorities. But as Helen M. Thompson and Arlan R. Coolidge explained, such a department would meet the need squarely and prevent confusion in the extensive organization and study that are needed. It would be close to the President, and a wise and brilliant Secretary of the Arts might well change the history of our country.

(Continued on page 95)



*a balanchine ballet is born*



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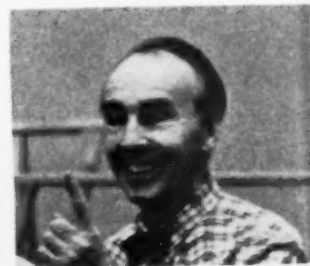
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Rehearsal photos by Martha Swope

George Balanchine is, by almost universal consent, the greatest of living ballet choreographers. In sheer inventiveness, range of theme, grasp of tradition, and classical discipline, his output has made him a part of dance history. He is seen here rehearsing his "Variations from Don Sebastian" (to music from Donizetti's opera), which had its world premiere at the New York City Ballet's "Salute to Italy", on Nov. 16, celebrating the centenary of Italian unification and independence. Picture A—

Mr. Balanchine, Robert Irving, principal conductor, and a characteristically plastic grouping. B—Another bit of living sculpture. C—William Weslow, Suki Shorer and Michael Lland consider a fine point. D—"That's it!" says Mr. Balanchine's smile. E—Suki Shorer and Victoria Simon rehearse a tricky passage. F—Mr. Balanchine, himself a superb musician, makes a comment on the score. The dancers fully in view are Carole Sumner, Mr. Weslow, Miss Simon, Mr. Lland, and Miss Shorer.

The "Variations from Don Sebastian" have the elegant charm of Mr. Balanchine's lighter works in a pure classical vein—which I like to call his *Balanchinoiseries*. But the choreography has a sturdier texture and a more architectural emphasis than he employs in his dance epigrams. For all its bravura, this ballet is a structural masterpiece in which every element is carefully worked out to fall into place with seeming inevitability.

—Robert Sabin



# THE MAGIC TOUCH

## SOL HUROK EXPLAINS WHAT MAKES A TRUE IMPRESARIO

By ROBERT SABIN

Old and oft-repeated as it is, the Horatio Alger type of story still has a fascination for us, and one could not find a more striking example of it than the career of Sol Hurok, who arrived in this country 54 years ago as a well-nigh penniless country boy from the Russian provinces and is today an impresario of worldwide fame and a power in the land.

Since Mr. Hurok has done more than anyone else to bring the great dancers of the world to our shores and to build an audience for dance in this country, I decided to ask him what was the secret of his magic touch. What, in brief, are the qualities that distinguish a true impresario—an ambassador of the arts, a creator of publics, a financial doer of the impossible—from a business manager or agent?

Mr. Hurok put his finger on one of the chief secrets when he said: "I love this business. Sometimes I think it is a disease and not a business, for no man ever grew rich out of dancers. You must find artists in whom you believe and you must take chances for them. And you must promote and project them. Managers don't create stars—it is the public that creates them. Above all, you must have courage. It is the greatest thing in life. Great art is always a good investment, no matter what may happen to you temporarily. Artistically speaking, I think I have hardly had a failure in my life. Financially, yes, but not artistically."

Here we see a man who has an insatiable human curiosity and artistic ambition. To this day, Mr. Hurok is

likely to turn up in almost any theatre or concert hall in the world with open eyes and ears, and with a young man's courage to risk his neck for a good thing. He keeps his staff exhausted with his fantastic energy, his tremendous memory for facts and figures, and his encyclopedic knowledge of places and publics.

"If a manager tells me that there is no public for ballet in Battle Creek, I can contradict him, for I have been there," explained Mr. Hurok. In his tours with Pavlova and other artists, he confirmed his conviction that there is a public for great art everywhere. It may take time and money to reach it, but the human, even more than the financial, rewards are great.

Mr. Hurok has representatives in the great cities of the world who call his attention to promising talents and outstanding organizations, but he does most of the exploring himself. If he believes in an artist, he has no hesitations. He often signs contracts which he does not show to his office for six months or a year. When the time is ripe, he moves.

His helpers are skilled and they have found their work exciting. The Hurok office is full of veterans, some of whom have been with him as long as 38 years. He works closely with them in discussing how to promote his artists. The Hurok press office is a model of enterprise and efficiency, and his very name is today worth a fortune in publicity, so astutely has he handled the problems of public relations.

Mr. Hurok has an enormous advantage in having come up the hard way. He knows Brownsville, Brooklyn, as thoroughly as he knows Park Avenue. And he has a great love and respect for simple people—something very rare in his business. As he puts it, "I watch the people coming in and going out of my concerts. I ask them how they enjoyed it and they tell me. I listen to their comments and I like to have them come up to me and talk about it."

Nor are there any tricks of the trade that this born promoter does not know. In his early years, when Mr. Hurok rented Madison Square Garden for concerts, people said he was crazy, as they did later, when he moved to the Hippodrome. But he knew of an untapped public, a public of common people who needed art and whom art needed. He advertised not only in the big New York and Brooklyn dailies but in the foreign language papers. He gave coupons. He sold tickets in neighborhood stores. And they came by thousands to pack these vast halls.

Perhaps the cleverest publicity stunt that Mr. Hurok ever pulled was his \$50 scream during a performance of the "Afternoon of a Faun". The ballet season at the Metropolitan Opera House was not doing as well as he wished, financially, and one evening, when the Faun was performing the extraordinarily realistic business with the nymph's scarf prescribed by Nijinsky in his choreography, a woman screamed and fainted and had to be carried out.

Needless to say, the newspapers all carried the story, and also needless to say, every performance of the "Faun" thereafter was packed. Many years later, with a mischievous smile, Mr. Hurok explained that he had hired an actress to be overcome with hysterical excitement at this point. But he has seldom resorted to such drastic tactics.

Today, Mr. Hurok has built an elite public from all walks of life that is willing to take his word in artistic matters. He has a mailing list of 38-40,000 names and he seldom gets a rejection when he sends out announcements. The Royal Ballet attracted an advance sale of over \$300,000, and it took in almost two millions in twenty weeks.

A firm believer in democracy, Mr. Hurok believes that it our duty to bring great art to the common people. He is disappointed in the present state of television, despite the triumphs that some of his companies and artists have had on it.

"Television", he explained, "is one of the greatest instruments created by science to bring better things to the public. And it is not being properly utilized. The sponsors and advertising agencies must bear much of the blame. They think that more and more blood and shooting will bring a bigger public. But there are other things to be considered. Certain commodities, automobiles, fine furniture and imported goods, for instance, will sell better if they are advertised on a better quality program. Sometimes a public of 35 million is preferable to one of 60 million. And in the long run quality counts."

Another secret of Mr. Hurok's strength is that he has always paid heed to the advice of the great artists whom he has managed. It was Pavlova who urged him to bring Isadore Duncan back to her native land, and it was Pavlova who recommended Mary Wigman to him, a recommendation which was warmly seconded by John Martin, the pioneer dance critic on the New York Times.

Although ballet is his great love in dance, Mr. Hurok has been the most catholic of impresarios. Not only Wigman but our own Martha Graham (for whom he has the profoundest esteem) has appeared under his aegis. And beginning with artists like Loie Fuller and the Duncan girls, he has enriched the American dance theatre with a bewildering variety of figures. Trudi Schoop, Uday Shan-Kar, Escudero, Argentinita, Agnes de Mille, Katherine Dunham, Roland Petit, Antonio, Iglesias—one could go on for columns.

Nor has he quailed before the staggering problems of bringing over such gigantic organizations as the Royal Ballet, the Bolshoi Ballet, and the Moiseyev Company. For these enormously detailed transactions and negotiations he was steeled in a hard school. The tale of his dealings with the Ballet Russe de Monte Carlo and the Original Ballet Russe in the 1930's and Ballet

(Continued on page 94)



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A—Margot Fonteyn, of the Royal Ballet, and Sol Hurok

B—Galina Ulanova, of the Bolshoi Ballet, and Mr. Hurok

C—Crossing the equator. Alexandra Danilova laughs at the initiation ceremonies. Mr. Hurok in the turban

D—Mr. Hurok, kneeling, sees Anna Pavlova (left) off to the Orient in 1923. Behind him stands Hilde Butsova, a leading dancer of the company

E—With Alicia Markova

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Dance is the motivating and integrating factor in today's musical theatre and the most recent example of this is producer Fred Hebert's announcement that he has chosen Jack Cole as choreographer-director for "Donnybrook", a musicalization of "The Quiet Man", due to make its bow on Broadway next March 17. Mr. Hebert points out that the recent trend for choreographers to shoulder the over-all direction has resulted in six recent hits on Broadway by four director-choreographers. These are Jerome Robbins' "West Side Story" and "Gypsy"; Michael Kidd's "Li'l Abner" and "Destry Rides Again"; and Bob Fosse's "Redhead" and Gower Champion's "Bye Bye Birdie". (Parenthetically, it might be added, Michael Kidd's newest directorial-choreographic production, "Wildcat", opens at the Alvin Theatre on Dec. 15 and Bob Fosse's "The Conquering Hero", in which he has similar double duties,

## ARTHUR TODD SURVEYS THE BROADWAY THEATRE

opens at the ANTA Theatre on Jan. 5.)

Mr. Hebert says: "Musicals formerly had songs and dances without motivation. I have chosen Jack Cole for "Donnybrook" for two reasons. In the first place, there has been a very definite trend on Broadway to the musical as exemplified by "West Side Story". Secondly, Jack Cole has a passion for the

(Continued on page 88)



# dance for the millions

Television and the dance are an incongruous pair, mated mostly by money and divorced on many other points. TV has been subjected to the barbs of even its most frequently employed choreographers, and the performers who monotonously appear on regular weekly shows readily admit they do it more for the pay check than the art.

Yet even the most artistic dancer today aspires to be seen on the home screen, at least from time to time. For whatever its faults, TV has one appeal to the artist which even the movies lack: it brings him right to the fireside of his public and enables him to be seen in millions of homes where his work would otherwise be unknown.

Thus, it has been exceptionally instrumental in bringing the modern dance to the fore. It has helped apprise the lay public of at least the semblance of classical ballet and has acquainted it with a touch of the glory of great artists like Escudero, whose art can live only

as long as they do and therefore should not be lost while they are still alive.

Through TV, foreign visiting companies like the Moiseyev dancers and the Bolshoi Ballet (filmed in England) have been captured for keeps, and home products like the New York City Ballet and Radio City Music Hall dancers have been given a fresh outlet, bringing some

(Continued on page 90)

## DOROTHY RUSSELL SURVEYS THE FIELD OF TELEVISION





A Friedman-Abeles Photo



B Friedman-Abeles Photo



C Friedman-Abeles Photo



Mautice Seymour Photo



E Friedman-Abeles Photo

Picture Captions, A: Gower Champion, Choreographer-Director of "Bye Bye Birdie", puts dancers through their paces. B: Julie Andrews, second from right, in "The Lusty Month of May". C: Hanya Holm, choreographer (left) and Julie Andrews during rehearsals

of "Camelot". D: Micheline Bardin, former Prima Ballerina of the Paris Opera, seen on the Voice of Firestone, Arlene Francis program. E: Michael Kidd, Choreographer-Director of "Wildcat", at a dance rehearsal. Opposite Page: Danny Daniels

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ERICA

# NATIONAL REPORT

## Worcester

### Detroit Symphony at 101st Festival

The 101st Worcester Music Festival, Oct. 17-22, did not draw such consistently large audiences as last year, but the auditorium was sold out for Roberta Peters, and filled again for the Young People's Concert.

Glenn Gould was featured in two works. He and Mr. Paray gave a most poetic and clear exposition of the Beethoven Second Piano Concerto, and a tumultuous but focussed outpouring of colors in Richard Strauss' "Burleske." Mr. Gould was greatly admired by the audience.

The Festival Chorus under T. Charles Lee did a fine piece of work in an English version of Mozart's motet "Deus Tibi Laus et Honor".

Mr. Paray used Rossini's Overture to "La Scala di Seta" as a showcase for the clear tone and neat balances of the orchestral choirs. This was aristocratic playing, blessed with fresh appeal. The pace of the Mendelssohn "Italian" Symphony was fleet and light-hearted.

Richard Tucker gave drama and vocal opulence to "O Paradiso" from "L'Afri-

caine." "Forse la soglia attinse" from "A Masked Ball," the "Flower Song" from "Carmen," "Addio alla Madre" from "Cavalleria Rusticana" and "E lucevan le stelle" from "Tosca."

Mr. Paray's interpretation of Tchaikovsky's Sixth Symphony kept the "Pathetic" qualities within bounds and the mood of final despair was arrived at gradually.

In the Brahms Violin Concerto, Isaac Stern was at his impressive best.

The chorus undertook its most extensive task of the Festival by presenting the first three sections of Vaughan Williams' "A Sea Symphony." The incidental solos were sung accurately and confidently by Edmond Karlsrud, and Margaret Kalil.

Roberta Peters, though harassed by a cold, gave no hint of this to the audience, and tossed off the most complex coloratura phrases with accuracy and a winsome spirit. Her most familiar offering was the "Una voce poco fa," from "The Barber of Seville".

The Friday tradition of unusual orchestral works was generously carried out by programming Schumann, Rimsky-Korsakov, Debussy and Moussorgsky.

Schumann's Overture from the incidental music for Byron's "Manfred" revealed another fine conception.

Valter Poole took over the podium Saturday morning for the Concert for Young People. He talked to the capacity audience about the various numbers, and Michael Vitale, young violinist from Keene, N. H., won ap-

plause with the last movement of Bruch's G minor Concerto and Sarasate's "Zigeunerweisen".

Saturday night's final concert brought the most modern fare of the week with works by American and European composers. Leonard Bernstein's Overture to "Candide" was bursting with energy, of the somewhat earthy sort which prevades "West Side Story".

The Festival Chorus under Mr. Lee did a distinctive piece of singing in Norman Dello Joio's cantata, "To Saint Cecilia", set to portions of the famous poem by John Dryden, "A Song for St. Cecilia's Day". Splendid work was done by the ten brass players who provided the accompaniment for the voices. The composition is resonant and moving at most times, with a few passages where the ideas seem to become cerebral for the moment rather than heartfelt. The chorus was accurate and strong in its attacks.

The biggest news Saturday night was the superb playing of Gina Bachauer and Paul Paray in the Rachmaninoff Piano Concerto No. 3.

At the end of the Saturday concert, the audience, chorus and orchestra joined in a standing ovation to 74-year-old Mr. Paray by singing "Auld Lang Syne," completing a week full of the most cordial feeling.—John Kyes

## Boston

### Schuman's Seventh Symphony Premiered

William Schuman is an exceedingly busy musician. He composes on rationed time each morning except Sundays, which means that sometimes a commissioned work arrives late. His Symphony No. 7, jointly commissioned by the Boston Symphony Orchestra for its 75th Anniversary season, and the Koussevitzky Music Foundation, arrived five years late. It has proved worth waiting for. Charles Munch conducted the first performance anywhere at the Symphony Hall concerts of Oct. 21 and 22, with the composer in attendance.

The type of composition which Schuman's new work represents is surely one aspect of the music of our future.

This is true in two senses. First, the work embodies a logical extension of harmonic and structural freedoms pioneered early in this century. Second, and more important to the public, its texture of sound requires ears that can accommodate dissonance resulting from almost constant use of at least two keys at the same time.

One's first general impressions of the Schuman Seventh are of a work that is mature and intellectually cool; highly organized by a technical master. It is very individual, and could not be confused with any other contemporary music that I know. Even its play of dissonance is personal, consisting less of harmony derived from two or more keys at once, than of a counterpoint of

(Continued on page 18)

## Sabin New Editor-in-Chief of Musical America



Ronald Eyer

John Ardoin



Robert Sabin

John Ardoin

With this issue of MUSICAL AMERICA Robert Sabin succeeds Ronald Eyer as Editor-in-Chief. Mr. Eyer has joined the staff of the New York Herald-Tribune as associate critic and music editor. Both Mr. Eyer and Mr. Sabin have been on the MUSICAL AMERICA staff for many years. Mr. Eyer came to the magazine over 25 years ago and succeeded the late Oscar Thompson as Editor-in-Chief. He left the staff for some years during which the late Cecil Smith took over his position, but re-

turned when Mr. Smith went to England as critic on the London Daily Express.

Mr. Sabin joined MUSICAL AMERICA a few years after Mr. Eyer and has been there ever since, as assistant editor, dance editor, and, recently, as associate editor. The staff of MUSICAL AMERICA extends to Mr. Eyer its congratulations on his new position and its best wishes for continued success. He will remain in touch with the magazine as chairman of the Editorial Advisory Board.

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Chicago, Vienna Operas

## CARL PALANGI

San Francisco Opera



(Continued from page 16)

two keys sounding against each other. There is a subtle difference.

Among the four movements, the first and second, third and fourth run together. The first is largo and has the greater weight of sound and idea (perhaps the only remnant here of German symphonic tradition). The second is a kind of scherzo. The third, cantabile intesamente, is an extended and passionate slow song, the key-against-key counterpoint still prevailing. The last movement is even more of a scherzo than the second; it is more free and fascinating, both rhythmically and in the spectrum of instrumental colors.

The colors of the first three movements result from the massing of instruments rather than from individual contrast. They are, however, relieved by solo passages, notably a remarkable duet for clarinet and bass clarinet at the end of the second movement.

The first two and the last movements may be said to generate heat, not warmth—the caloric heat of motion and harmonic friction rather than the warming glow which, groping for a word, we call emotional. All the way, the orchestra is large. In the end movements, it is huge with percussion.

Schuman's Seventh Symphony stood midway on a program that began with Mozart's "Jupiter" Symphony and ended with the D minor of Franck. Both were played with fine, rich vigor and sensitivity.

Walter Piston's "Three New England Sketches", commissioned by the Detroit Symphony and played there and at the Worcester, Mass., Festival of 1959, received first Boston hearings Oct. 14 and 15. There is nothing intentionally descriptive, much less programmatic about Mr. Piston's excellent music. However, he reserves the right of a free man to maintain that the three subtitles, "Seaside", "Summer Evening" and "Mountains", "serve in a broad sense to tell the source of the impressions, reminiscences, even dreams, that pervaded the otherwise musical thoughts of one New England composer."

That is fair enough, even though "Seaside" begins in a coloristic manner, including a hushed roll on a suspended cymbal which at least from Debussy to Benjamin Britten, has indicated salt water. We need not believe, either, that the string trills which open "Summer Evening" are the joyous dining sound of mosquitoes.

Piston has produced three symphonic movements that are healthy with the free play of rhythm, muscular in the effect of their lively contrapuntal melodies, and well-built, with small, sturdy skeletons of musical structure fleshed out by fascinating and expert instrumentation.

"Mountains" is big music, with the giant tread of kettledrums beneath the powerful strings. There is a fine fugue, or at least a fugato, in the movement. The "New England Sketches" are thoroughly enjoyable, and this listener looks forward to hearing them again.

As an opening piece for these con-

certs, Dr. Munch and the Boston Symphony gave us Haydn's B-flat Symphony, No. 98, which strikes me as dull Haydn (if there is such a thing!). To conclude, there was Brahms's Violin Concerto, with a soloist new to us—Jacob Krachmalnick. Once a student at the Berkshire Music Center, and a pupil of Zimbalist, Krachmalnick is a very good executant, with notably controlled bowing, accurate pitch and a penetrating if not especially large tone. He did not impress me, however, as an unusual musical personality. But the sense of musical continuity with which he invested the cadenza was exceptional. The cadenza emerged not just as fiddler's technical joy, but as an unaccompanied extension of the musical thought of the movement.

Dr. Munch chose a relatively conservative and substantial list for the earlier concerts which began the Orchestra's 80th season on Oct. 7 and 8. Stravinsky's "Card Game" began, followed by Poulenc's Concerto for Organ and Strings with Berj Zamkochian at the console, and Beethoven's Seventh Symphony. The Beethoven was done more excellently by Munch than I have heard it before.

Boris Goldovsky and his New England Opera Theatre left on a two months' tour with Mozart's "Don Giovanni" after giving a pair of trial performances at Jordan Hall on Oct. 13 and 14. The company will be known on the road as the Goldovsky Grand Opera Theatre.

Partially alternate casts were employed here, since eventualities of illness must be considered. The one I heard was, without exception, exceedingly good. Still, there were two singers who led all the rest: Marguerite Willauer as Donna Anna, and Spiro Malas in the role of Leporello. Miss Willauer's voice has increased in size and luster, and she sang her two arias in a real Mozartean glory. Mr. Malas, said to be a comparative operatic beginner, has a talent that is broad and deep, both musically and in acting.

Ronald Holgate as the wicked Don; Marguerite Gignac as Donna Elvira; Jeanette Scovotti, who made a lovely Zerlina and sang like an angel; James Wainner as Don Ottavio, whose part he sang with virile resonance and excellent style; Sherrill Milnes as Masetto; Lucien Olivier as the Commendatore and Justino Diaz as the voice of The Statute (Goldovsky believes two voices are best for these parts), all contributed to the pleasure. Mr. Goldovsky conducted.

Van Cliburn gave his first solo concert in Boston. This sold-out event, which even filled as many stage seats as were permitted, opened the 1960-61 Boston University Celebrity Series at Symphony Hall on Oct. 14. Three works made up the program: Liszt's B minor Sonata; the Sonata in E-flat minor, Op. 26, by Samuel Barber; and Rachmaninoff's Sonata No. 2. The last two were rarities in this city.

All told, the evening was one of virtuosity rather than poetry. The outward

aspects were dazzling, however, and had Cliburn asked his public to stand on their heads I am sure that would have followed.

He began with a fancily harmonized and rhythmically mannered performance of The Star Spangled Banner. Times probably have changed but, nevertheless, perhaps he ought to be warned. Not so many years ago, police were on hand in Symphony Hall when a sour Stravinsky harmonization of the national anthem was threatened.

The New York Pro Musica Motet Choir and Wind Ensemble gave a concert in Jordan Hall Oct. 16, beginning a new season of free concerts presented by the Mason Music Foundation. It was sheer delight. Noah Greenberg devoted the afternoon to music by the Flemish masters: Isaac, Josquin Des Pres, Willaert and Obrecht.

Roland Hayes gave a concert in Jordan Hall on Oct. 2 as a benefit for the Cardinal Cushing Rehabilitation Center at Holy Ghost Hospital. On this occasion, Reginald Boardman was again a dedicated and sensitive accompanist.

—Cyrus Durgin

## San Francisco

### West-Coast Wozzeck

Having shown in 1959 that "Frau Ohne Schatten" was not too burdensome a production within a tight schedule, the San Francisco Opera went on this year to "Wozzeck." The West Coast premiere Oct. 4, turned out to be a great success and the near-capacity crowd at the first performance was followed by an overflowing one at the second and the announcement that a third showing would be added.

Leni Bauer-Ecsy's moderately expressionistic settings and Paul Hager's thorough staging captured to perfection the bleak, oppressive, crazed atmosphere of the drama. The second scene sun was Van Gogh-like, the tall skeleton in the doctor's office eavesdropped overbearing on the conversation of the Doctor and Wozzeck, and the windowed barracks seemed to be falling in on the bunks at the end of the second act.

Geraint Evans, pale-faced in drab fatigues, sang the title role for the first time in his career and was enormously sympathetic—a poor clod who walked around the stage with the heaviness of a man who's crushed just a little more each day. In fact, the lethargy of Evans' step and the creaky jerkiness of Richard Lewis' superbly-voiced Captain made these characters seem like the puppets of a contorted world which they are.

Marilyn Horne as Marie was as sympathetic in her way as Mr. Evans in his, and the vocal demands of the role were tamed by her fiery virtuosity. Lorenzo Alvary was a fine Doctor with an appropriate central European accent, Ticho Parly was a histrionically convincing Drum Major, and Raymond Manton and Margot Blum were just right as Andres and Margret. With the exception of Mr. Parly, all made themselves as well

(Continued on page 20)

"First rate as a musician and as a performer" is the reputation that Mr. Perras has established in "consistently interesting" programs of both classical and contemporary music for the Flute.

Mr. Perras is well known to Contemporary Composers and several have written music especially for him. One such work was David Amram's "Overture and Allegro" for unaccompanied flute, which Mr. Perras premiered during season 1960-61. Other works by Harold Farberman, David Amram and Charles Whittenberg will be premiered by Mr. Perras in New York, January 9th, 1961. During the past summer Mr. Perras performed Luciano Berio's "Sequenza" at Tanglewood as a member of the Fromm Group.

In Mr. Perras' recent recital of Baroque Sonatas with harpsichord, the program included works by Handel, Couperin, Telemann, Bach and Corelli, and was described by the New York Times as "a thoroughly delightful and praiseworthy performance."

The Lenox Quartet, the new American Quartet known for its vitality and musicality receives glowing reports for every performance, has been described as "one of the most promising ensembles in this country", and "one of the leading groups in the profession" by Aaron Copland, Leon Kirchner and Roger Sessions.

Equipped with a repertoire of classic as well as contemporary quartets, they have an ever-growing audience.

"one marvels at the virtuosity of each player and the ability of them all in extremely difficult ensemble passages."

... Princeton, 1960

"firm control of tone, academic thoroughness and rich display of tonal registers and voicing."

... Buffalo Courier Express,

"a notable event was a superb performance of Elliott Carter's Second String Quartet by the Lenox Quartet. This piece is hard enough for the old-timers, but these young whippersnappers delivered it as if they had been playing it these many years ... for these young people it was as if it had been written in their own native language."

... New York Times, 1960



# John Perras

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"Mr. Perras showed himself to be a fluent performer with admirable musicianship and fine command of his instrument."

New York Times

"Mr. Perras' fluent and well-phrased playing revealed both thorough technical proficiency and taste ... consistently appealing, clear and well focused, and free from breathiness."

New York Herald Tribune

"Displaying a lovely, singing tone which was both accurate and mellow, John Perras played a most demanding program. He is first-rate as a musician and as a performer."

Musical Courier

## Baroque Sonatas

"Mr. Perras played with easy skill and a solid, almost invariably pure tone."

New York Times

"Flutist is heard in an extraordinary rendition of Bach's B Minor Sonata. Mr. Perras commands a rich tone in all registers; his rhythmic sense and dynamic resources are those of a true musician, and he can knock off fireworks with deceptive ease."

New York Herald Tribune

"The performances were all first rate. They played in good intonation, in excellent balance, and with a feeling of empathy one toward the other."

... Pittsburgh Post-Gazette, 1959



# the Lenox Quartet

Peter Marsh, Scott Nickerson,

Theodore Marsh, Donald McCall

(Continued from page 18)

understood as the chromatic line permits. The opera was sung in English.

The major hero of the production was Leopold Ludwig, who conducted the score with crystalline balancing of detail, inexorable cumulative sweep, and obvious love. Invisible stage-hands must be credited too — for nearly cinematic scene changes.

The other new production of the season, Bellini's "La Sonnambula," could have been completely overshadowed by the grip and thrust of "Wozzeck," but such was not the case because Bellini's fragile flood of bel canto was given a truly fresh slant. The direction taken Oct. 11 and 13, was straight into comedy. Nobody can be expected to take this opera very seriously these days, and stage director Yannopoulos turned it into a satirical buffo piece. Elemer Nagy's glorified comic strip sets, complete with seven-towered castle up on the hill, fit the treatment perfectly.

Ninety-five per cent of the time the exceedingly light touch worked to excellent effect. But it did collide a couple times with the fairly undetachable pathos of Amina's somnambulism. After all, her sleepwalking is a serious problem, and when the audience is in a laughing mood as she makes her doubtful way across the set, a little adjustment is needed. Anna Moffo provided a model of what beautifully floated warm lyric tone should be. A frail Giselle-like Amina would not have made sense in this "Sonnambula."

Nicola Monti has a dolce tenor voice but I wish he would not watch the conductor with such regularity. Giorgio Tozzi was the ebullient Rodolfo and Janis Martin made the small role of Teresa stand out for rich vocalism. Francesco Molinari-Pradelli conducted with a light hand. The opera was followed by "Variations de Ballet," which boasted some heroic dancing by Roderick Drew, but the Glazounoff music employed is so flimsy and lacking in propulsion that the proceedings unfortunately came as an anti-climax.

Tito Gobbi's completely masterful

portrayal of the title role in Verdi's "Simon Boccanegra" needs no further comment. Leopold Ludwig's conducting of this score had firmness, roundness and elegance of the sounds. The clean attacks and tendency toward maximum possible marcato phrasing were noteworthy. If one sensed more control than passion, the interpretation was by no means lacking in expressive qualities.

On stage, the well-balanced and superior cast also included Lucine Amara, Giuseppe Zampieri, Geraint Evans, Giorgio Tozzi and Robert Anderson. The exceptionally versatile Mr. Evans followed his properly menacing Paolo with a dashing, large-voiced, quick-witted, non-buffo enactment of the title role of "Gianni Schicchi," presented as a children's matinee Oct. 18. The language was English, and no one sings it more clearly than Mr. Evans. Conducting on this occasion was Hans Georg Schaefer, a young assistant maestro from Stuttgart, and his sense of firm climax and expansive but controlled lyricism made a fine impression. Sylvia Stahlman was the perfect Lauretta.

The San Francisco Opera's loveable production of "Cosi Fan Tutte" returned after three year's absence on Oct. 15, with Elisabeth Schwarzkopf, Richard Lewis and Frank Guarrera as Fiodiligi, Ferrando and Guglielmo. Katherine Hilgenberg did her best singing to date as Dorabella. With experience her performance of the virtuoso passages should take on more size and sweep. Paul Schoeffler was a genial Don Alfonso and Mary Costa as delightful as Despina as you could imagine. Kurt Herbert Adler's conducting had moments of inflexibility but was full of affection. At the first performance one little stage mishap followed another, but they couldn't destroy the work's musical and comic glories.

Anyone who thought that comedy is Miss Costa's strongest point found that her "Traviata" had greatness in it. The young blonde soprano fired out jet-propelled tones of purity, punch and beauty, she handled the coloratura crisply and with facility, and she gave

the role a touching, incisive sort of vocal characterization which brought it fully to life. She has not sung the part many times, but she is in absolute and unrelenting command of it. I will not easily forget the agonized "E tardi" at the end of the fourth act letter, or the refined, deliberate lyricism of her singing in the big final ensemble of the preceding scene.

Giuseppe Zampieri had slight intonation problems and was vocally a bit too aggressive at times, but by and large he was an excellent Alfredo—ardent, suave, exciting. Robert Weede's voice sounded aged at first but he soon rose to heights which won him fond applause. Silvio Varviso's conducting was crisp, neat, discriminating and subtly expressive. It may have occasionally erred on the side of extreme dynamic care, but there is no question about the great tenderness of his last act Prelude.

As is one superior Violetta were not enough, Mr. Adler offered yet another at the regular series performance of "Traviata" on Oct. 25, with Anna Moffo. Rarely in company history had two such authoritative opinions of a role been stated in such close succession. Actually the harshness of some of Miss Moffo's forte singing was worrisome, but if the vocalization was more slender than Miss Costa's there were some remarkable sustained pianissimos. The interpretation emphasized the mature, introspective possibilities of Violetta's personality as her predecessor had played up the ebullience, and seldom does an artist get quite so far into a character as Miss Moffo.

Sandor Konya, who had made his American debut in September in "Fanciulla del West", performed Lohengrin Oct. 21 and 27, and a Rhadames on Oct. 24 that reminded me of Lauri Volpi in his prime. Barring occasional moments of insecurity, he has repeatedly combined the lyric and heroic to exciting effect. His was the only American debut originally scheduled, but Sena Jurinac's cancellation precipitated the arrival of Hertha Toepper who was the excellent Octavian of the second and third "Rosenkavalier", and Ingrid Bjoner, the young Norwegian of the Dusseldorf Opera, who sang Elsa with a radiantly pure toned soprano.

Still another American debut was that of Floriana Cavalli, who replaced the absent Tebaldi in the Los Angeles season. Despite some raw low tones, graceless phrasing and self-conscious acting, she offered a genuinely exciting performance of Aida on Oct. 24. This was because she has a large, limpid voice of warm expressiveness and is possibly the most beautiful woman on the operatic stage today.

Robert Anderson, a young American bass from the Augsburg Opera, had ample opportunities as Ramfis and Telramund to show his velvety vocal depth. Irene Dalis sang Ortrud superbly. Mr. Molinari-Pradelli conducted "Lohengrin", christening an excellent interpretation with a warmly songful prelude of unusual expressive push.

—Arthur Bloomfield



Carolyn Mason Jones

Lorenzo Alvary as the doctor, Geraint Evans in the title role, and Richard Lewis as the Captain in "Wozzeck" at San Francisco



## Piston Premiere

The Pittsburgh Symphony Orchestra began its 34th season on October 14 with the most gala opening night in memory. The program was the first of a five-concert Haydn-Mozart-Beethoven cycle, and the "core" masterpieces which conductor William Steinberg chose — Mozart's C Major ("Jupiter") and Beethoven's A Major Symphonies — perfectly suited the mood of the opening nighters who responded with wild acclaim.

Also included on the program was a charming *Symphonie Concertante* by Haydn. This is true "galanterie", with solo work for the first chair winds, and was a delightful change of pace. The orchestra's vigorous performance, especially in the Beethoven, led critics to trot out the hackneyed phrase about "mid-season form on opening night": the compliment was deserved.

The third pair of concerts, October 28 and 30, saw the first performance of Walter Piston's Violin Concerto No. 2, which was flawlessly performed by Joseph Fuchs. The work was commissioned by the Ford Foundation especially for performance by Mr. Fuchs, and it is dedicated to him by the composer. Here is a work of lasting beauty, beautifully made by a composer whose craft is complete. As we have come to expect from Mr. Piston, this is no revolutionary statement or experimental path-finding; here is mastery of an idiom in which the composer obviously feels perfectly at home, and of which he has command at all times.

The form is very clear. The first movement (*Moderato*) is bi-thematic, close to the traditional sonata-allegro form. The second movement (*Adagio*) is surely one of the most beautiful expressions from Piston's pen, lyrical and serene, with a luminous coda. The closing movement (*Allegro*) is typical of the composer: a rollicking rondo with two themes. The violin writing is apparently very demanding, but seems to be grateful and idiomatic.

Mr. Piston commented that Joseph Fuchs' playing "is a composer's dream". The work was warmly received and Mr. Piston was called to the stage to acknowledge the applause with the performer and conductor.

The second half of the program was devoted to Mahler's huge *Symphony No. 6* in A minor (the "Tragic" *Symphony*). In spite of the controversy which Mahler still arouses, there was agreement on one point: William Steinberg is in his element in this music. It would be hard to imagine a more skillful and devoted interpretation, and the orchestra outplayed themselves under his inspired leadership.

The work of interest on the following pair of concerts, November 4 and 6, was "Music for Orchestra" by Pittsburgh composer Nikolai Lopatnikoff. This work was commissioned in 1958 by the Louisville Symphony, and a recording of it has been issued by them in their

series of contemporary works. The music is in one continuous movement about 14 minutes long, and is scored for full orchestra. This was its first Pittsburgh performance.

Mr. Lopatnikoff is Pittsburgh's most distinguished resident composer, and is a faculty member in the College of Fine Arts at Carnegie Institute of Technology. Each year we see the steady growth of Mr. Lopatnikoff's list of achievements, and this work is a fine addition to his impressive catalogue.

—Donald G. Wilkins

## Philadelphia

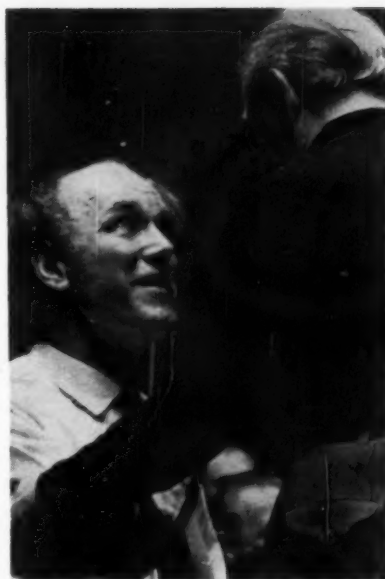
### Richter Triumphs

The big musical event of Philadelphia's young musical season took place on Oct. 21, when the Russian pianist, Sviatoslav Richter, made his local debut in a special concert with Eugene Ormandy and the Philadelphia Orchestra, at the Academy of Music. The much-heralded Richter more than upheld the glowing reports that had preceded him. He was heard in the seldom-played Dvorak Concerto in G Minor and the familiar Brahms No. 2 in B-flat Minor.

The Soviet pianist reminds one of another era in the unabashed romanticism, lyrical elegance, and sensitivity of his playing. A brilliant technician, he does not try to overwhelm his audience with this phase of his art, but rather to point out that technique is but a means to an end. In the massive passages of the Brahms there was plenty of power. It was a thoroughly big-scale performance, but ever present was the meticulous care for detail. The Dvorak work is an uneven composition with moments of lyric tenderness and is typical of its era. Both Messrs. Richter and Ormandy gave the fanciful work its due. A large audience gave Mr. Richter an ovation that was as spectacular as the event itself.

The day was a busy one for Mr. Ormandy and his men. The same afternoon, the regular concert was held with Mason Jones, first horn player, as soloist in the Gliere Concerto for Horn, which he played with expected high artistry. Also on this program was the local premiere of William Flanagan's "A Concert Ode", a piece of considerable breadth and interesting colorings. It was easy to enjoy at a single hearing and the composer was present for a fine show of applause. Bizet's *Symphony No. 1* and Vivaldi's "Autumn" Concerto from "The Four Seasons" completed the enjoyable program. On Oct. 14, the Orchestra gave an all-Brahms program, superbly conducted by Mr. Ormandy. The familiar fare included the Third and Fourth Symphonies and the Variations on a Theme by Handel.

Grand opera began in Philadelphia on Oct. 17, with a performance of "La Traviata" by the Philadelphia Grand Opera Company. Anna Moffo with a very poignant and sensitive last act was in excellent voice and showed that she has progressed impressively in this demanding role. John Reardon, in his



Eugene Ormandy and Sviatoslav Richter during the pianist's Philadelphia concert

first Germont, gave a splendid account of himself. Gaunt and aristocratic-looking, he moved about the stage with intelligence and sang with ample tone. Barry Morell was more uneven. He looked well, sang occasionally with quality, but was not always on pitch, and seemed only partially involved. Giuseppe Bamboschek conducted.

Three days later, the New York City Opera Company brought to the Academy its delightful production of Mozart's "Così Fan Tutte". Beverly Bower, Frances Bible, Judith Raskin, John Alexander, John Reardon, and James Pease sang with youthful freshness and the give-and-take on the stage was all that could be desired. Julius Rudel conducted with exemplary finesse.

On Nov. 2, the Philadelphia Opera brought its second offering to the Academy, a performance of Verdi's "Aida", directed with aplomb by Giuseppe Bamboschek. He was plagued by obvious lack of rehearsal, which showed principally in the orchestra. Gloria Davy, making her Philadelphia debut, was a statuesque Aida, singing with ease and assurance if with some thinness of tone. Irene Kramarich was an outstanding Amneris vocally, but less good histrionically. This is a marvelous voice, whose sumptuousness of tone cannot be easily duplicated today. Kurt Baum was a buoyant Radames who had some troubles with pitch, and Robert McFerrin a convincing and rich-voiced Amonasro. The two basses, Ara Berberian and Edward Doe were in every way admirable.

On Oct. 16, the Budapest Quartet initiated the Philadelphia Coffee Concerts series. The players were in good form and their performances of Mozart's Quartet in D major, Walter Piston's Quartet No. 4, and Beethoven's Quartet in B-flat major, Op. 130, were excellent.

—Max de Schauensee

# DIMITRI MITROPOULOS

## 1896-1960

By HENRY LEVINGER

A story told to me a few years ago sheds an interesting light upon Dimitri Mitropoulos' personality. He had conducted in Milan, when a friend told him that another musician had spun an awful intrigue against him. Mitropoulos shook his head. "This is impossible," he said. "All musicians are one big family, and in a family, this could not happen."

That remark was characteristic of the man. He, who had no family anymore whatsoever, felt only really at home and *en famille* with his musicians, wherever they were, and his child-like faith in the members of his self-adopted family was unshakable. Countless are the good deeds he bestowed upon these members of his family. Whether he bought a cello for a young musician who seemed to him in need of a finer instrument to pursue his profession to better advantage, or almost entirely supported the Philharmonic Chamber Music Ensemble here in New York, or helped young composers in whose work he believed, not only by performing their compositions, but by paying out of his own pocket for the copying of orchestral parts, and even giving them regular financial support, he always gave unstintingly to members of "his family". Young composers, the struggling ones, were the center of his interest. But young interpreters also enjoyed his interest. He, the over-occupied master, always had time to assist with counsel

and, whenever possible, actual help. One of the reasons for this attitude, as one gathered from talking to him, was that he wanted to repay to others less fortunate than himself the gifts life had bestowed upon him in such great measure.

Dimitri Mitropoulos was a mystic. He who was so well informed in most aspects of literature, philosophy, and especially the philosophy of religion, was a real son of Greece, where the Orient and Occident met and wedded in what we call our Western culture. I am sure that along side the sweet and lovable traits of his character were many barbaric remnants of his native heritage. His extraordinary self-discipline suppressed these. But that they were there is proven by an otherwise inexplicable fact: that he who worked in monastic seclusion most of the day, spent almost every free evening at the movies, where he enjoyed watching Western cowboy films, with lots of shooting and many corpses left in the end. As he told me, this was the only way he could relax his brain, overburdened by his musical travail.

Mitropoulos was a religious man. Not in the sense of any denomination, but deeply in the sense of humanitarianism. He was a disciple of St. Francis of Assisi, and a small, wooden statue of this Saint was always close to him

on his desk or next to his bed. In this respect he resembled another great musician, Franz Liszt, whose works he admired and often performed. And, like him, Mitropoulos loved the world with all its joys and satisfactions, inequities and disappointments. It was a strange coincidence that his last appearance on a New York stage—and New York was his home for the past many years—took place under the sign of Franz Liszt, when he gave to the young American pianist Ivan Davis the Franz Liszt prize.

About his work, Dimitri Mitropoulos had strong convictions. He wrote almost a decade ago "I don't want to be an entertainer who gives his listeners only pleasurable hours, though I know this also is part of my duties. But the position which has been entrusted to me also entails an educational task. I feel strongly responsible for the public's taste. By introducing contemporary works I want to familiarize all with the expression of our time in music. Since we all are children of our time we should see to it that we take part in building the world we dream about. We in the arts are the active dreamers, but I feel that the audience also can be put into the position of a creative partner in this daring enterprise.

"To someone like myself, who wanders through the forest of music year  
(Continued on page 94)  
Anton Fischer Photo→





# INTERNATIONAL REPORT

## Paris

### UNESCO Congress

For five days, delegates from all parts of the world met at UNESCO House in Paris to discuss "The Performer". This was the second congress organized by the International Music Council, an affiliate organization of UNESCO, in conjunction with its annual general assembly. The first one, held two years ago, considered "The Universe of Music and Its Different Cultures" with particular reference to the differences in musical life and philosophy between East and West.

These differences were brought repeatedly to light in this year's congress as well. One of the most interesting and praiseworthy aspects of the International Music Council is that its membership includes nations of all continents, races and persuasions. As a result, many points of view were represented which are seldom encountered in Western countries.

While the Occidental delegates pleaded for greater freedom for the performer, the Eastern representatives made it clear that much of their music (especially the Indian) consists entirely of improvisation within a more or less clearly-defined framework. Instead of being divided into two separate and often antagonistic categories of composer and performer, Oriental musicians often combine both functions in one and the same person.

The Oriental performer's approach is a spiritual one. Before he plays or sings, he burns incense and spends time in meditation. He performs only when he and his audience have established an air of serenity, and he continues his performance only as long as he feels himself and his audience to be in communion. Under some circumstances, the Chinese musician is forbidden by strict custom to perform on certain instruments at all—when there has been a death in his family, when his clothes are dirty, etc.

Chinese music is expected to express "joy but not licence, sorrow but not defeat". It is the music of serenity. The Arabian performer, on the contrary, seeks to excite his listeners, and the best performers are those who can make the audience weep when the music is sad, laugh when it is humorous. In each instance, the performer's approach is an emotional one, and his function is to a large extent creative.

Western speakers stressed the fact that in Occidental music, the performer has gradually been reduced to a kind of automaton. Whereas two centuries ago the composer left the interpreter considerable freedom, the printed score has gradually become a tyrant, and the performer its slave. As Virgil Thomson

remarked: "We composers have bullied performers into playing exactly what is written, with the result that they now play in a neutral manner. The performer feels that he has no rights as an artist; he must now be encouraged to reassert himself."

In a session devoted to "The Amateur Musician and Contemporary Music", Gerald Abraham (Great Britain) led off by remarking that amateurs form the basis on which a musical culture ought to rest. Any musical idiom, he said, that completely leaves out the amateur does so at its own peril. The practical effects of mechanical media on the performer were also discussed. Marcel Dupré warned that technical inventions (radio, TV, records) threaten the performer's very existence. Other speakers expressed the fear that machines could replace the human being in the artistic realm as it is doing in the industrial field. In the final session, the congress passed a resolution calling on each member nation to petition its government to control mechanical media so that the performer will not be threatened by them. How this might be done was not stated.

On the artistic side, it was also felt that mechanical media have got out of hand. By splicing together sections of tape recorded during several studio performances, radio stations and record companies create synthetic products of such perfection as one never hears in a concert hall. But the important elements of a performance—its vitality, continuity and sweep—are apt to be sacrificed. What we hear, remarked Gerald Abraham, is a performance that never took place.

It is scarcely a matter for wonderment that these problems and others which occupied the congress for five busy days found no pat solutions. But the fact that the Council, under its directors Jack Bornoff and John Evarts, took the initiative to organize the congress, is a laudable step in the right direction. Delegates and observers from some 33 countries took home ample food for thought—and perhaps for action as well.

—Everett Helm

## Berlin

### Dance Casualty

The most recent casualty in the inscrutable world of dance is the "Ballets of Two Worlds", which probably holds the record for shortlivedness. The first and the last important engagement of this troupe consisted of six appearances at the Berlin Festival. These were preceded by six in small towns of France and Belgium and followed by three in West Germany. The performing life-span of the company was just under six weeks.

The origin and the name of the troupe go back to Gian Carlo Menotti's "Festival of Two Worlds", held in Spoleto. Here the beatnik ballet "Angel Head", with choreography by Herbert Ross and starring Nora Kaye, was a sensation—another great success for

Ross, who already had "Caprichos" (based on the Goya series to music by Bartók), "The Maids" (after the play by Jean Genet, music by Milhaud), and a good many others to his credit. When Ross received an inquiry from the Belgian impresario Henriques Pimentel as to whether he would care to organize a new troupe under Pimentel management to tour Europe, then America, then the world at large, the answer was yes—the more so as the programs were to include a project which had long been dear to Ross's heart, namely, a danced version of the cabalistic legend "The Dybbuk".

With Mr. Pimentel as general director, Mr. Ross as artistic director and his wife Nora Kaye as prima ballerina, the company, including several who had danced in Spoleto, was engaged by Mr. Ross. Rehearsals began in July in Brussels. The company included Loren Hightower, Juan Giuliano, Paul Olsen, Braham Smith, Leslie Franzos and others—a total of fourteen, which later dropped to eleven. For many of the company, the chief attraction was the chance to work with Herbert Ross. For this chance they gave up steady jobs and dug into their savings. Some paid their passages from America to accept contracts which offered very low wages indeed and, as one of the company expressed it, were "strictly in favor of the management".

Trouble between Mr. Pimentel and the company began almost simultaneously with rehearsals. Again I quote one of the company: "We weren't so much upset about what he did to us, as about the artistic side of things. There is a point at which economy becomes artistic sabotage". The long list of instances cited by members of the company includes the reduction of the original rehearsal period; using old costumes that kept ripping open; having the scenery made by a carpenter who had never before made scenery; refusing to launder soiled costumes; refusing to engage either a prop man or lighting director as promised.

The first great crisis came, according to Leslie Franzos (who had left the London production of "West Side Story" to work with Mr. Ross) when the company was transported from Brussels to Cannes (36 hours) in an antedeluvian bus carrying scenery and costumes, with just enough seats left in for the company. "The bus leaked like a sieve", he said. "Our suitcases got soaked and our clothes ruined." Further details regarding this trip were supplied by Loren Hightower: "It rained all the time, and we couldn't sit next to the windows without getting soaked. So we took turns sitting in the aisle seats and standing up. When we tried to collect for our ruined clothes we learned that there was no insurance. You can't get insurance if you use a bus for a truck."

Finding the situation intolerable and with no prospects for improvement, Mr. Ross quit. Lawyers worked out an agreement whereby the company would fulfill those engagements already con-

(Continued on page 26)

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(Continued from page 24)

tracted for until October 3—including the Berlin Festival and a big one for the German television. As of that date, all agreements ceased; the company dispersed; another chapter in the turbulent history of ballet came to a premature end. The company was bitter, but they stood behind Ross to a man. As Paul Olsen put it: "We know what Herbert has been through, and that there was no hope of improvement under present management. The whole thing has been a nightmare". Mr. Pimentel declined to comment on the situation.

—Everett Helm

## Basel

### 500th Birthday

The University of Basel, oldest university in Switzerland, celebrated its 500th anniversary during the summer of 1960. Among the numerous programs of art and science, music was given an important place. Basel is a city where all kinds of ensemble music have been performed constantly. It has also been keenly interested in the performance of contemporary music, especially during the past few decades, thanks to the conductor Paul Sacher. He has commissioned compositions from leading contemporary composers such as Bela Bartok, Arthur Honegger, Paul Hindemith, Bohuslav Martinu, and many others. These works received their first performance in Basel, with Paul Sacher conducting the Basel Chamber Orchestra and the Basel Chamber Choir.

It was also Mr. Sacher's idea that this important anniversary should be celebrated by performing five new musical works composed in honor of the old university. Besides the three Basel composers, Walther Geiser, Conrad Beck, and Albert Moeschinger, the British composer, Benjamin Britten, and the German, Paul Hindemith, were asked to write a special composition. Both composers have for a long time been associated with Sacher. The three Swiss compositions received their first performance when several individuals were

given honorary doctorates, while the works of Britten and Hindemith were first performed during the congratulatory ceremony held by the government.

Walther Geiser accompanied the entrance of the university officials with a sparkling "Intrada" for brass, kettledrums, and strings, while Albert Moeschinger's lively "Allegro festivo" for full orchestra was the last composition on the program. Midway in the ceremonies, the audience enjoyed the short, three-movement "Sonatina für Orchester" by Conrad Beck, in which he wittily used the three notes, D-H-C (from Doctor Honoris Causa) as a symbol of the honorary doctor promotion. (The English note B natural is called H.)

The musical high point of the whole festival, however, was the work of Benjamin Britten. He had written a "Cantata Academica", a composition in 13 short sections. Britten wrote the composition to the text "Carmen Basiliense", by the Basel philologist Bernhard Wyss. Wyss had written this in the old humanistic style, in Latin. He describes the spiritual influence that Basel University has had on the citizens during the 500 years it has existed and their obligations to it. Britten wrote about his own work:

"I wrote the Carmen Basiliense (Cantata Academica) in the first month of 1959 to the Latin text of Bernhard Wyss. It is written for four soloists, mixed chorus and orchestra. Although festive in style it is also—as seemed to me appropriate for the auspicious occasion—formal, with plenty of academic, technical devices: canons, fugues, mirrors, ostinatos, pedals, etc. In fact, each of the short sections into which the Cantata is divided is over (or under) a pedal, and these pedals make up a twelve-tone series sung by the chorus to a straightforward chordal accompaniment in No. 8. I have made use in several of the numbers of a Canto Populare, a Basel tune (suggested to me by Dr. Paul Sacher), 'zBasel a mym Rhy'. This appears finally on bells in No. 13."

Britten's Cantata, with its masterly use of counterpoint, won tremendous applause, as did Paul Hindemith's March, that was played as all the professors, the honorary doctors, and other academic worthies marched into the auditorium in their colorful gowns, with golden chains around their necks. In this composition Hindemith had bowed to local tradition in the famous Basler Drum Rhythms and an old Swiss folk song from the 16th century. At the close was a brilliant weaving of the old student song "Gaudeamus igitur", which Brahms used in his "Academic Festival Overture", and this gave the ceremony an added academic atmosphere.

All the compositions were admirably performed by Paul Sacher and his Basel musicians and the soloists Agnes Giebel, Elsa Cavelti, Peter Pears, and Heinz Rehfuss. They marked a new triumph for Basel as a city of art and for the sponsor of contemporary music in Basel, Paul Sacher.

—Willi Reich



Photo Dietrich Widmer

Paul Sacher

## Toronto

### Native Opera Group

The Canadian Opera Company reached a new, high level of maturity in this, its 12th year. It opened the season at the Royal Alexandra Theatre with a three-week stand in October, offering productions of Verdi's "Otello", Mozart's "Marriage of Figaro", and Johann Strauss's allegedly gay opera, "A Night in Venice". The company goes on tour later.

Recognition of the company as national, although with its home ground in Toronto, is indicated by a grant made by the Canada Council (with some specification of tours east and west) and by a grant from the city of Toronto. It becomes essential for foreign observers of the international scene, and Canadians as well, to measure the company's prospects by the standards it achieved, because the Toronto dates coincided with the opening of the great O'Keefe Centre and its premiere of Camelot, which could not help but reduce attendance figures.

Factors in the casting would alone substantiate the claim to maturity, and the smooth dovetailing of guests from large opera companies abroad with native talents was significant. Of 28 singing soloists, all but three were Canadians or Canadian residents, and such Canadians as Ilona Kombrink and Jan Rubes shone in the international assembly. The company prepared several pairs of singers to alternate in lead roles. And the fact that one understudy, Marguerite Des Jardins could win acclaim when suddenly called upon, indicated why there were no artistic gulfs in performances.

Herman Geigor-Torel, the company's permanent director, marshalled these forces in collaboration with three leading conductors of Toronto—Walter Susskind ("Figaro"); Ernesto Barbin ("Otello"); Ettore Mazzoleni ("A Night in Venice"). Guests included Peter Ebert, who produced "The Marriage of Figaro"; Aldo Bertocci, who made his North American debut as Otello; Heinz Rehfuss, who sang the Count in "The Marriage of Figaro"; John McCollum, the American who took the role of the Duke in "A Night in Venice"; Peter Rice, who did the sets for "The Marriage of Figaro". Canadians who hold opera appointments abroad but got back to participate included Irene Salemkka, lyric soprano of the Frankfurt Opera, and Louis Quilico of the San Francisco Opera, who appeared as Iago.

It was in Otello and "The Marriage of Figaro" that this brighter and better world could be appraised, not in the Strauss, a sadly deficient vehicle which threatened to come apart at the seams while principals strove to keep it from sinking in the Sea of Ennui. The sloping stage necessitated cross-stage movements which made characters look as if they were walking lengthwise on a veranda roof. Apart from comic scenes



involving the cook and the wives, my principal pleasure arose from observing the valiance of the cast in meeting handicaps imposed on them. Better a revival of burlesque than a sad salad like "A Night in Venice".

"Otello", on the other hand, let the company shine. Solo ensembles were exemplary, and the chorus could compete with those on most of the world's operatic stages. Set design was adequate. There was rapport between stage and orchestra, and the one drawback was in the men's badly designed costumes, from which Aldo Bertocci particularly suffered.

Bertocci's refinement was appreciated in the role of Otello, although some people felt that other parts might suit him better. Quilico was a striking stage presence as Iago, acting and singing handsomely. Phil Stark, formerly a European singer but recently a fire fighter and bear hunter in British Columbia, made a satisfactory Toronto debut as Cassio. Ilona Kombrink's Desdemona was distinguished, and Marguerite Des Jardins won praise when she appeared during Miss Kombrink's two-day absence. In "The Marriage of Figaro", Jan Rubes, revealed that rare trait which marks a master—capacity for continuing artistic growth. The Canadian company has some tradition of success to stand on in Figaro, and the production was good enough so that each name should be noted: Irene Salemkka (Susanna); Andrew MacMillan (Bartolo); Patricia Rideout (Marcellina); Darlene Hirst (Cherubino); Heinz Refhuss (Count Almaviva); Phil Stark (Basilio); Mary Morrison (Rosina); Alexander Gray, Alan Crofoot, Daphne Drake, Kathryn Newman, and Peggy McMurray.

—Colin Sabiston

#### Vancouver

### Youthful Boheme

Within a year of its founding, Canada's youngest professional opera company, the Vancouver Opera Association, has indicated with its second production, Puccini's "La Bohème" early in November, that it must now be regarded as one of Canada's major musical organizations.

The exciting potentialities of a youthful, good looking cast were developed smoothly and believably by the stage direction of the company's artistic director, Irving Guttman, and the musical direction of the gifted Montreal conductor, Otto - Werner Mueller.

Irene Salemkka, Canadian - born soprano of the Frankfurt and Vienna Operas, sang an appealing Mimi. The first Rodolfo of Frank Porretta's career was sung with intelligent use of his lovely lyric voice, pointing to a considerable affinity for Puccini's vocal line as he gains more experience in this music.

A pair of Montreal singers, Peter van Ginkel and Napoleon Bisson, very nearly stole the show with their lively characterizations of Colline and Schau-nard, and the Vancouver singers Milla



Barry Flass

Frank Porretta and Irene Salemkka as Rodolfo and Mimi in Vancouver's "Boheme"

Andrew (Musetta), Walter Millek (Marcello) and Karl Norman (Benoit, Alcindoro) offered strong support.

The practical sets by Gail McCance enabled Mr. Guttman to move his singers easily and, in the first and fourth acts, a literal top-floor cross-section with entrance hall and stairway, gave greater dramatic impact to entrances. Musically, the five performances were notable for Mr. Mueller's alert, secure tempos, for the excellent balance he drew from an orchestra under-manned due to the orchestra-pit limitations.—Jan Docherty

#### Montreal

### Mehta Creates Sensation

Zubin Mehta, the 24-year-old Bombay-born conductor created a real sensation when he made his local debut on Oct. 25 with the Montreal Symphony. News of the illness of Igor Markevitch, regular conductor of the orchestra, obliged the management to find replacements and it was fortunate to find Mr. Mehta and Mr. Golschmann available.

The young Indian conductor opened the Montreal Star Dollar Symphony Concerts, a series of four concerts given in the vast arena, the Forum. A capacity audience of 11,400 subscribers cheered the young musician in a program he shared with the noted Canadian singers Lois Marshall and Leopold Simoneau. Mr. Mehta gave memorable performances of Berlioz's "Symphonie Fantastique" and of Wagner's Prelude to "Die Meistersinger". He also supplied fine accompaniments to arias and duets from "Der Freischütz", "Turandot", "La Juive", "The Abduction from the Seraglio" and "La Traviata".

The regular subscription series of the Orchestra began on Oct. 18 and 19, at the Plateau Hall, with Mr. Golschmann conducting. He gave fine performances of Weber's "Euryanthe" Overture and Mozart's G minor Symphony as well as Ravel's "Bolero". The soloist, Christian Ferras, gave outstand-

ing performances of the Chausson "Poème" and of Prokofiev's Concerto No. 1 in D.

The unusual talent of Mr. Mehta was demonstrated again at the second pair of subscription concerts on Nov. 1 and 2. The main work was Bartók's Concerto for Orchestra which was given a precise and inspired performance. Also on the program were Ravel's "La Valse" and Rossini's Overture to "The Barber of Seville". Two first-desk players of the orchestra, Wolfgang Kander, flute, and Marie Iosch, harp gave a well-balanced reading of Mozart's double Concerto in C major. Mr. Mehta's concerts left an overwhelming impression.

The Pro Musica Society opened its 13th season on Sept. 27 with the Societá Corelli, and brought the New Danish Quartet on Oct. 16. The Ladies' Morning Musical Club, one of the oldest musical societies on the continent, began its 68th season on Oct. 27 with the New York String Sextet. Betty Allen was heard on Nov. 3 and William Masselos on Nov. 10.

Other highlights of the season have been a three-week engagement of the Peking Opera in September and three appearances of the Royal Danish Ballet on Oct. 15, 16 and 17. Recitals have been given by Leonid Kogan and Dietrich Fischer - Dieskau. The Israel Philharmonic also gave a concert at the Forum on Nov. 8 under the direction of Carlo Maria Giulini.—Gilles Potvin

#### Leipzig

### New Opera House

The opening of the new Leipzig Opera House on the Karl Marx Platz was a spectacular event. The police had barricaded the whole of downtown Leipzig to make it possible for all the special cars to approach the house. On both sides of the procession of cars stood hundreds of curious Leipzigers, to watch the arrival of the guests.



The interior of the new Leipzig Opera House

Helag Wallmuller

In the presence of the chief of the state council, Walter Ulbricht, and a distinguished invited audience, Mayor Kresse handed the key of the new house symbolically to General Intendant Kayser. In his speech he said: "What we must do now is to strive for the highest ideological and artistic mastery through socialistic group-spirit and endeavor." General Intendant Kayser prophesied a brilliant future for his theatre, "since the state principles of our society in the DDR (German Democratic Republic) are free from materialistic or intellectual slavery and exploitation."

After this, the Minister of Cultural Affairs, Alexander Abusch, gave a long speech, which he certainly did not confine to artistic matters. He offered "praise and thanks to the man, who, during the 15th UN meeting in New York, in the name of all the socialist peoples and also in the name of all peace-loving mankind showed himself the champion of the noblest ideals—our great friend Nikita Sergeievitch Khrushchev." The United States was also mentioned: "The dream of the kings of monopoly and finance in Wall Street about the American Century that followed Hitler's robber dream about his '1000-year state' has come to an end. The real power and the moral superiority of socialism have triumphed."

After a pause, during which there were opportunities to admire the foyer, decorated soberly in white, gold and red, David Oistrakh joined the Gewandhaus Orchestra, conducted by Franz Konvitchny, in a splendid performance of Brahms's Violin Concerto. The Russian master-violinist, as always, played with astounding security and virtuosity. Nor from the orchestra could more have been desired. It is an orchestra of genuine world rank. This was again proved by its performance of Beethoven's Fifth Symphony. The sound is natural and homogeneous. The discipline is perfect without degenerating into superficial routine. The only thing to complain about was the size of the orchestra, with 24 first violins, 12 double basses, and similar increases in the other instrument groups.

In the evening after this celebration, the real opening took place with a gala



Hans Sachs and Eva in the new Leipzig production of "Die Meistersinger"

Helag Wallmuller

performance of Wagner's "Meistersinger". Again Mr. Ulbricht was seated in the loge of honor. The performance was in contrast to the "abstract" Bayreuth practice, and also differed from most of the Western performances in its basic approach. The brilliance and the often exaggerated pomp which are typical of many Western performances were subdued. The costumes and scenery showed a Nürnberg of the people. There was no magnificent march of the mastersingers onto the meadow. They came quietly in, and did not try to make themselves conspicuous. Hans Sachs was a man of the people, Walter von Stolzing more of a rogue than a knight, and Eva never showed that she was one of the richest young ladies in town.

It was an interesting idea of the stage director and the stage designer, Joachim Herz and Rudolf Heinrich, to separate the houses of Sachs and Pogner by the Pegnitz instead of by a street, as usual. Ladislav Mraz was a very convincing Hans Sachs. His countryman, Gustav Papp, was, both in voice and acting, a somewhat weaker Stolzing. Wilhelm Klenn was an ideal Beckmesser. Surprising was the unprecedented reconciliation between Sachs and Beckmesser

at the end of the opera. Maybe this is to be interpreted as a kind of socialistic fraternization. The Gwendhaus Orchestra conducted by Helmut Seydelmann was admirable.

The new house is satisfactory in almost every respect. First of all, the auditorium is handsomely decorated with paneled wood and the acoustics are excellent. The large stage (90 x 90 feet) blends so well with the auditorium that the people sitting in front seats seem drawn up on the stage. Of the 1682 seats, 1150 are in the parquet, and 486 in the balcony. In addition, there are the two large loges of honor on both sides. From every seat in the auditorium the whole stage can be seen perfectly. The back stage and side stages are large, and, together with the revolving stage (54 feet wide), they make it possible to achieve very quick scene changes. The large orchestra pit can be raised and lowered, which is a great advantage. Worth special mention is the lighting system which makes it possible to throw light onto the stage from all sides. Only the exterior of the building could have been better. It is cold and shows no sense of imagination. It could just as well be a bank or an insurance company.

—Everett Helm

## Vienna

### Berger Work Premiered

The opinion that Vienna's taste in music is an exclusively conservative one, an opinion which has become a recurring phrase by now, was not confirmed by the programs of the present season. There has been modern and recent music both in opera and in concerts. The names of Schönberg, Webern und Gustav Mahler as well as that of the gifted Austrian composer Theodor Berger have appeared on the programs. Also, Egon Wellesz' 75th birthday will be celebrated by a concert performance of his opera "The Bacchantes", first played in the Vienna State Opera under the directorship of Clemens Krauss. The listing in no way claims to be complete; it only intends to give a few hints. However, it cannot be denied that Vienna—as every big city does—gives preference to certain composers while perhaps under-rating others.

This is, for instance, the case with Sibelius who is but seldom played in Vienna while Bruckner figures more frequently on Vienna concert programs than on those of other towns, Munich excepted. Similarly, Bach and Handel, especially the latter, are, in a certain way, less popular in Vienna than in Anglo-Saxon centers of music. To conclude from these facts—as it is occasionally done—that preferences mean assessments of value certainly does not apply to the educated part of Vienna audiences as it does not to those of other cities.

A survey arranged by the Gesellschaft der Musikfreunde among the

(Continued on page 95)

# **MANHATTAN**

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# Civic Concerts Marks 40th Year

The 40th year of Civic Concert Service ended with the annual conference of representatives and a birthday party for the organization given at the home of its president Luben Vichey.

The party brought to an end a week filled with social and business engagements for the people who represent Civic in the United States and Canada. The representatives present in New York for the conference included Mary McGlone, Margaret Mary Musso, Rae Sinclair, Grace Ruth, Eleanor Riley, Greta Skoog, Helen Snyder, Claire Spry, Sean O'Dowd and Edward Pierce.

In the week preceding the party, representatives were entertained at the home of Mildred Dilling with brunch and an informal concert. They were entertained also by Betty Allen, Nelson and Neal, Mischa Elman, Marina Svetlova and her husband Theodor Haig, and Walter Hautzig. All representatives present attended a concert at Carnegie Hall given by Nikita Magaloff.

In addressing a business meeting of the representatives Mr. Vichey stressed the fact that Civic is now providing a more individual, comprehensive type of service to meet growing musical needs.

"Good music, once the province of the few, has become the province of the many", he observed. "Every small town in America should have its concert series, individually tailored to meet the needs of music-lovers in that particular community. There is no longer any need to create an interest in good music; it already exists. But an organization like Civic, with our newly efficient personalized service, can serve that interest by making the best in music and other entertainment readily available to the people of America. Every artist must think of himself as a cultural ambassador to the vast, untapped audience in the small towns of America, and I think our artists feel a sense of pride in their responsibility toward the public. It is this enthusiasm on the part of our

artists, coupled with Civic's interest in the individual needs of a community, that has made Civic Concert Service recognized for forty years throughout the world as unique and a leader in its field."

Marianne Semon, Vice President in charge of Opera; Gerard Semon, Vice President in charge of Concerts, Phil Tippin, Vice President and head of the Lecture Bureau, and Thomas M. Reilly, Vice President and Treasurer, were the next speakers, describing some of the attractions that Civic will offer subscribers in the next season which included the USA tour of the Royal Winnipeg Ballet, a company of brilliant young dancers under the patronage of Her Majesty Queen Elizabeth II.

The roster also includes Pennsylvania's Singing Boys, the San Francisco Operatic Quartet, and Ana Maria and her company. Among the singers are such well known artists as Zinka Milanov, Birgit Nilsson, Elisabeth Soederstrom, Blanche Thebom, Betty Allen, Inge Borkh, Jane Rhodes, Frank Guarrera, Kim Borg, Ragnar Ulfung and Boris Christoff. There are also instrumentalists of renown, such as Mischa Elman, Pierre Fournier, Aldo Ciccolini, Friedrich Gulda, Jacob Lateiner, Nikita Magaloff, and the duo-piano team of Stecher and Horowitz.

Mrs. Semon pointed out that these artists are supplemented by a number of young Americans such as singers Teresa Stratas, Luisa DeSett, Franca Duval, Joann Grillo, Benjamin Rayson, Joshua Hecht, and Carl Palangi; violinist Aaron Rosand, pianist Nathan Twining, and the soprano and tenor duo of Aliani and Diard.

## PICTURE CAPTIONS:

A. Luben Vichey, Mildred Dilling, and Gerard Semon at Miss Dilling's apartment. B. (Standing left to right) Mary McGlone, Thomas Reilly, Marianne

Semon, Kim Borg, (Sitting left to right) Grace Ruth, Zinka Milanov, Pierre Fournier, Mrs. Luben Vichey. C. (Standing left to right) McHenry Boatwright, Theodor Haig. (Seated) Betty Allen, Ruth Slenczynska, Rae Sinclair. D. (Left to right) Eileen Flissler, Aaron Rosand, Patricia MacDonald, Seymour Lipkin. (In front) Marta Becket, Otilie K. Ives, Aliani and Diard. E. (Standing left to right) Robert Schrade, Sean O'Dowd, Sara Baum, Alberto Munar. (Seated left to right) Ana Maria, Joann Grillo, Benjamin Rayson, Margaret Mary Musso. F. (Left to right) Civic representative, Mrs. Harry Neal, Phil Tippin, Mrs. Tippin, Civic representative, Harry Neal (of Nelson and Neal). G. (Left to right) Blanche Thebom, Elisabeth Soederstrom. H. A house party at the home of Marina Svetlova (pointing at poster).

## Double Office Holder

### Gannon Joins Civic

Luben Vichey announces the appointment of Theo F. Gannon as Vice President and General Manager of Civic Concert Service, Inc. Mr. Gannon has had varied background of experience, both in the field of music and in the business world. Most recently, he organized the Community Concert Association of Miami Beach, of which he has been President for the last three years. He was formerly with National Concert and Artists Corporation when the company was first organized, as Director of its Radio Package Division. Other positions that Mr. Gannon has held include Assistant Program Director for the Columbia Broadcasting System, and Manager of the Symphony Orchestras of Cincinnati and Houston.



A

Rancou



B

John Ardoin



C

John Ardoin



D John Ardoin



E

John Ardoin



G

John Ardoin



F

Paul Cordes



H

N. Teliatnikow

# ARTISTS AND MANAGEMENT

## UNITED AUDIENCE SERVICE

United Audience Service, a division of the United Performing Arts, has appointed six new executive and staff members. Executive personnel appointed include Jane R. Marks, director of field services, jazz division; Helen H. Williams, director of Booking Services; Ruth Riggs, director of field services, Northern division for theatre; and Jule Foster, director of production services, jazz division.

Mrs. Marks, who for the past year has been producing industrial television films, was formerly southeastern manager for Civic Concert Service, Inc. Mrs. Williams served as director of information services and secretary to the executive vice president of Civic Concert Service, Inc. Mr. Foster was instrumental in the co-founding of, and is Dean of the School of Jazz in Lenox, Mass. He also has been manager of America's only summer long jazz series at The Berkshire Music Barn.

Additions to the field staff of the United Audience Service include Fran Fitzpatrick White and Tom Studley. Mrs. White was formerly president of Fiestar, Inc., and has been active as a theatrical producer off-Broadway in Manhattan. Tom Studley's career has been in the fields of television, concert and theatre.

## NCAC

Luben Vichey, president of the National Concert and Artists Corporation, has signed cellist Pierre Fournier for the 1961-62 season. Also signed were Thomas L. Thomas, Franca Duval, Blanche Thebom, the young soprano Luisa de Sett and the Spanish dancer Ana Maria and her company.

Mr. Fournier has toured extensively throughout many countries and has had works written for him by Poulenc, Martinu, Roussel and others. Mr. Thomas is a well known baritone through his many appearances on TV, radio, records and concerts.

Miss Duval has sung with the Santa Fe Opera Company, has created the role in Menotti's "Maria Golovin" and has appeared in the film version of "Tosca". Miss Thebom appeared in the American premiere of Handel's "Alcina" in Dallas, and will travel to Japan for the Osaka Festival in April. She will also sing with the New York Philharmonic singing Krenek's "Medea".

Luisa de Sett, a Fulbright winner made her Italian debut in Spoleto. She has also sung with the New Orleans Opera and with the Philadelphia Lyric Opera. Ana Maria has toured Europe and the United States in her repertory of classical flamenco and modern works. She will be accompanied by a full company with sets and costumes by leading contemporary artists.

## HERBERT BARRETT

Jean Madeira, mezzo-soprano, has signed a contract with the Herbert Barrett Management. During the present season Miss Madeira appears with the three leading opera houses of the United States — the Metropolitan, The Chicago Lyric and the San Francisco Opera.

## S. HUROC

Anton Dolin, noted British dancer and choreographer, will make his first United States lecture tour in October and November, 1961, under Hurok's management. Mr. Dolin has scheduled two topics for his lectures. One is "The Russian Ballet Under Diaghilev" and the other is "Ballet in Britain" with emphasis on The Royal Ballet, the Festival Ballet and the Ballet Rambert.

## COSMETTO

André Navarra, cellist has signed a three year contract with Cosmetto Artist Management. He will tour Canada in February and will make his United States debut in March, 1962. Mr. Navarra is professor of cello at the Paris Conservatory, and has also served as a jury member at the recent Casals' Cello Competition in Mexico, and has been invited by Mr. Casals to serve in the same capacity at the next competition to take place in Israel in 1961.

The Loewenguth Quartet of Paris will make its first United States appearance since 1953 under Cosmetto's management. Two new members of the Quartet are Alfred Loewenguth, first violinist and Jacques Gotovsky, violist are joined by Roger Roche, violinist and Roger Loewenguth cellist.

## LITTLE ORCHESTRA SOCIETY

The Little Orchestra Society has begun its first cross-country tour in three years. Irene Jordan, Hugh Thompson and John McCollum are among the five soloists together with the Choral Arts Society who will perform Berlioz' "L'Enfance du Christ" and Handel's "Judas Maccabeus" under the direction of Thomas Scherman. They will

visit 22 cities in 15 states during the month long tour.

## ROBERT GEWALD

The Journeymen, an instrumental and vocal trio, have signed with Robert Gewald. The trio have recently contracted to record for Stereocraft.

Elsie Richardson, formerly representative in the Special Attractions Division of NCAC has joined Mr. Gewald's management as Eastern States Representative. Mrs. Richardson will concentrate on colleges and women's organizations presenting musical artists.

## ANDREW SCHULHOF

Laszlo Somogyi, conductor, has been signed by the Andre Schulhof Management. Mr. Somogyi, a Hungarian, escaped from his country three years ago with the Hungarian Freedom Fighters. Since then he has conducted leading orchestras in England, Europe and South America.

## MICHAEL PODOLI

Howard and Patricia Barr, duopianists from Fort Worth, Texas, have been signed for the 1961-62 season by Michael Podoli.

## MAURICE FELDMAN

The Board of Directors of the International Bregenz Festivals in Bregenz, Austria, has nominated Maurice Feldman as publicity representative for the United States and Canada. The Maurice Feldman office also acts for the Federal Government of Austria as public relations advisor on all cultural affairs.

## OMAHA SYMPHONY ORCHESTRA

The Omaha Symphony has appointed Robert P. Thomson as full-time business managers of the orchestra. Mr. Thomson has formerly served with the Savannah Symphony.

## STRATFORD FESTIVAL

The Stratford Festival (Ont.) will be directed in 1961 by Glenn Gould, Leonard Rose, and Oscar Shumsky, replacing Louis Applebaum.



Claude Frank, pianist, is seen with members of the Nashua, N. H. Community Concert Association and representatives from New York. (Left to Right) Mrs. Russell Kean, William Alexander, David C. Hamblett, Gerald A. Devlin, Mr. Frank, Mrs. Edward P. Fitch





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# ORCHESTRAS IN NEW YORK

## Israel Philharmonic In Benefit Concert

Metropolitan Opera House, Oct. 16.—Israel Philharmonic, Carlo Maria Giulini conducting. Weber: Overture to "Der Freischütz". Noam Sheriff: Two Symphonic Movements from "Psalm" ("Songs of Degrees"). (First Time in United States). Stravinsky: "Firebird" Suite. Brahms: Symphony No. 1.

The Israel Philharmonic Orchestra, returning after nine years, opened its second American tour with a gala concert under the auspices of the American-Israel Cultural Foundation and the J. M. Kaplan Fund, Inc. With orchestra seats selling for \$100, the concert drew a near capacity audience. It also marked the New York debut of the orchestra's musical director, Carlo Maria Giulini.

Although the Israel Philharmonic lacks the polish of our best orchestras, it is a thoroughly professional organization with a distinctive stamp of its own. While the full ensemble sounded thin and lacking in body, the music was always clearly projected.

Under Mr. Giulini's direction, instrumental choirs were pitted against each other for tonal contrast rather than blended into a homogenized unit of sound. This was an advantage in the Stravinsky work.

Mr. Giulini, too, is a virtuoso conductor who knows how to make the most of a whispering pianissimo as well as a thunderous forte. For all his outward exuberance, his approach to his task was that of a sound musician.

As for the new work by the young Israeli composer, perhaps the best that can be said for it is that, like a line from the psalm it purports to express, it permitted its captive listener to dream his own thoughts. —Rafael Kammerer

## Josef Krips Leads Israel Philharmonic

Carnegie Hall, Oct. 17.—Israel Philharmonic, Josef Krips conducting. Beethoven: "Leonore" Overture No. 3. Honegger: Symphony No. 2 for Strings. Schubert: Symphony No. 9, C major.

This was the first time that I had heard Mr. Krips conduct an orchestra in the flesh, and he had not progressed beyond the opening pages of the mighty "Leonore" Overture No. 3 before I had decided that he was probably one of the great conductors of our time—a conviction that had become firmly established by the time the Schubert symphony was completed, to be greeted by a storm of deserved applause.

If I were asked to recommend a conductor as a model to students of the art, Mr. Krips would be one of my first choices. For he belongs solidly in the classic tradition, and he is completely free from both theatricalism and musical eccentricity. One did not hear Krips—one heard Beethoven, Honegger, and Schubert.

The performance of the Beethoven

overture was an example of masterly architectural planning, control of rhythm, and choice of tempos. It is actually a sort of tone poem summarizing the whole opera of "Fidelio", and Mr. Krips captured the spirit of each episode without ever losing the symphonic character and over-all unity of the work. The strings are the strong point of the Israel Philharmonic, and he achieved some remarkable nuances with them. Even the headlong tempo at the end came off successfully.

Mr. Krips's analytical powers, balanced with a profoundly humanistic understanding of the emotional side of music, came to the fore in the Honegger symphony. Its rhythmic intricacy, its contrapuntal brilliance, its soaring eloquence were all superbly conveyed with a minimum of gesture and no histrionics whatsoever.

But the Schubert 9th was the great experience of the evening. Lyric and majestic by turns, its extremely tricky balances and underlinings faultlessly solved, melodically and thematically fully comprehended, it shone forth in all its glory. Who could forget the curve of that beguiling phase in the scherzo that dances from the violins down to the cellos, or the lightness of the strings in the finale? The orchestra obviously appreciated the presence of a master conductor and it gave of its best. —Robert Sabin

## Giulini Conducts Israel Philharmonic

Carnegie Hall, Oct. 18.—Israel Philharmonic, Carlo Maria Giulini conducting. Pina Salzman, pianist. Beethoven: Symphony No. 6. Respighi: Antiche Arie e Danze per Liuto, Suite No. 3. Paul Ben Haim: Capriccio for Piano and Orchestra (First Performance in the United States). Falla: Dances from "The Three-Cornered Hat".

This concert, given under the auspices of the American-Israel Cultural Foundation and J. M. Kaplan Fund, Inc., introduced a work by a leading Israeli composer, with a young Israeli pianist as soloist, under a young Italian conductor. It should have been a more interesting event than it turned out to be.

In the first place, Mr. Ben Haim's Capriccio was a great disappointment. He has written much better music than this faded and feeble piece. Not only is the harmonic idiom full of clichés, but the work is formally loose and episodic, and it is neither capricious nor rewarding to the pianist. Miss Salzman went through it with marked aplomb, but one could not tell much about her as an artist in so flimsy a musical context.

Nor did Mr. Giulini reach any heights of distinction on this occasion. He conducted vigorously and with youthful zest, but there was little finesse or intellectual penetration about his approach. The heavenly serenity and beauty of the "Scene at the Brook" in the Beethoven "Pastoral" Symphony, for instance, was merely hinted at, and even the Respighi arrangements could have been more carefully colored and contrasted. But there was no question that everyone was doing his best. —Robert Sabin



J. Abresch

Adele Addison

## Foss Time Cycle Has World Premiere

Carnegie Hall, Oct. 20.—New York Philharmonic, Leonard Bernstein conducting. Leonard Rose, cellist. Adele Addison, soprano. Lukas Foss: Improvisation Chamber Ensemble (Richard Dufallo, clarinet; Charles De Lancey, percussion; Howard Colf, cello; Lukas Foss, piano). Wagner: "Siegfried Idyll". Schumann: Cello Concerto. Lukas Foss: "Time Cycle" (for Soprano and Orchestra) (First Performance); Improvisations by the Ensemble. Mendelssohn: Overture, "Ruy Blas".

A new work of profound beauty, impressive technical mastery and unmistakable inspiration made this concert one of the most stirring that the Philharmonic has given in recent years. Lukas Foss's "Time Cycle" is fascinating not only because of its magical sonorities and haunting poetic eloquence, but also because of its use of serialism.

Here is striking proof of what the master Arnold Schoenberg said of twelve-tone music—that the test is the quality of the composer not the nature of the idiom. For one would have to be deaf indeed to miss the searching eloquence and the wonderful logic of this Foss music. For all its boldness and complexity, it falls upon the ear with a certain inevitability. One feels that it crystallized in the mind and imagination of the composer only after long meditation and reflection. Foss speaks a new language here with all of the ease and precision of a familiar one.

A passage in Franz Kafka's Diaries set off the spark in Mr. Foss's imagination for this "Time Cycle". The morbidly sensitive and weirdly fanciful Kafka had written: "The clocks do not synchronize; the inner one chases in a devilish, or demoniac, or at any rate inhuman manner; the outer one goes haltingly at its usual pace." The manner in which the composer has contrived to express these different concepts of time in musical terms is endlessly fascinating.

In its present form, the "Time Cycle" consists of four settings, the first two in English and the second two in German. The time idea binds the poems together; there is no over-all musical motive. Yet one senses no musical disunity. The first text is W. H. Auden's poem, "We're Late"; the second, four lines of A. E. Housman, "When the

Bells Justle"; the third, an excerpt from Kafka's Diaries; and the fourth, the famous lines from Nietzsche's "Thus Spake Zarathustra" beginning: "O Man! Take heed!" Eventually, Mr. Foss intends to interpolate an Italian song, to Dante, and a French song, to Baudelaire. They, too, will be sung in the original languages.

Adele Addison was one of the artists under the Ford Foundation Program for Performing Musical Artists. Under its terms she was allowed to commission a work and the "Time Cycle" was the result. For once, a commission has worked out happily for everyone concerned. Most singers, confronted with Mr. Foss's music, would have promptly given up the ghost—and the music. But Miss Addison, superb musician and artist that she is, realized its beauty and she allowed no trace of its terrifying difficulty to appear in her performance. Enormous leaps, complete changes of texture, instantaneous contrasts in dynamics, tremendous emotional demands—she met them all with heavenly serenity.

Our deepest gratitude should also go to Mr. Bernstein, who conducted with comparable devotion and repeated the work at the end of the program. I am happy to say that several hundred people stayed to hear it again. With his "Symphony of Chorales" and "Time Cycle", Mr. Foss has firmly entrenched himself in the front line of American composers. Blessings on all concerned.

The improvisations which were interpolated especially for this occasion between the songs, worked out better than any I have heard from the Ensemble, perhaps because the musicians were so imbued with the powerful aura of the "Time Cycle".

Mr. Rose's dark, voluptuous, but noble, cello tone was perfect for the eloquent Schumann Concerto, and Mr. Bernstein gave him a sympathetic and unhurried accompaniment. Although his tempo in the "Siegfried Idyll" was unbelievably slow, Mr. Bernstein conducted it with winning conviction and his "Ruy Blas" Overture was notably high-octane in drive and dynamics.

—Robert Sabin

### Youth Concerts Feature Overtures and Preludes

Carnegie Hall, Oct. 22, 12:00.—New York Philharmonic, Leonard Bernstein and Russell Stanger conducting. Rossini: Overture to "Semiramide". Beethoven: "Leonore" Overture No. 3. Debussy: "Prelude to the Afternoon of a Faun". Bernstein: "Candide" Overture. Berlioz: "Roman Carnival" Overture.

I have always wanted to hear an entire program of overtures and got as great a kick out of this one as the hall full of youngsters who crowded in for the season's first Philharmonic Youth Concert. It was like having five desserts for dinner! Mr. Bernstein told his listeners that as a youth, some of his exciting musical experiences came from overtures. He carefully explained why a Rossini Overture excites, and then offered an overture to an opera, an

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(Continued from page 35)

overture used for the last act of an opera, an overture that was not an overture, and an overture to a musical.

The performances went very well and the program will be telecast on Jan. 8, 1961. As an added bonus to the "live" audience, Russell Stanger, one of the orchestra's assistant conductors, led the Philharmonic in the Berlioz "Roman Carnival" Overture and again impressed one with the sureness of his musical ideas and his orchestral command.

—John Ardoin

### Solisti di Zagreb

Grace Rainey Rogers Auditorium, Oct. 23.—Solisti di Zagreb, Antonio Janigro, conductor. Jelka Stanic, violinist; Antonio Janigro, cellist. Vivaldi: Sinfonia in C major. Boccherini: Concerto for violoncello and strings in B flat major. Rossini: Third Sonata for Strings in C major. Haydn: Concerto in C major for violin and strings. F. Lhotka: Scherzo. Mozart: Divertimento in D major, K. 136.

The ensemble's playing was characterized by a high degree of unanimity and lustrous polish in tone and execution. The performances of the soloists were well integrated with those of the group. This was music of primarily classical style, and the playing appealed to the ideals of classic songfulness, precision of phrasing, smoothness of line, and purity of tone.

The one exception was the Lhotka piece, the sole example of more contemporary string writing. It was a welcome contrast to the prevailing mood and in itself a lively and interesting, as well as idiomatic, piece of writing. Mr. Janigro is an authoritative conductor.

—David J. Baruch

### Samson François in Philharmonic Debut

Carnegie Hall, Oct. 30.—New York Philharmonic, Leonard Bernstein conducting. Samson François, pianist. Berlioz: Overture, "Benvenuto Cellini". Schumann: Symphony No. 1. Prokofiev: Piano Concerto No. 5. Tchaikovsky: Symphonic Fantasy, "Francesca da Rimini".

Excitement of the fire and brimstone variety was the keynote of this concert. Its purveyors were the 36-year old French pianist, Samson François, who was making his first appearance with the Philharmonic at these concerts, and Leonard Bernstein, who conducted with his imagination on fire and at fever pitch.

Berlioz, Prokofiev and Tchaikovsky supplied the fireworks. Schumann provided the sedative to calm jittery nerves before the real "blitz" began with the opening of the Prokofiev Concerto. If any one has made this concerto his very own, it is Samson François. He and Mr. Bernstein played it on this occasion like two possessed.

As a matter of fact, the pianist made his New York debut with this work in 1947 with the New York City Symphony, Mr. Bernstein conducting. Perhaps only a pianist could fully appreciate his feats of legerdemain.

The concerto abounds with bristling difficulties—passages that fly all over the keyboard, skips that put those in the Schumann C major Fantasia to shame, and huge blocks of sound that must be

ripped out of the bowels of the instrument.

Mr. François not only encompassed these with ease but clothed them with a fantastic array of pianistic colors. In the two astringent slow movements, he kept the tone singing. In the dazzling, jazzy finale, his rhythm was intoxicating. The applause from an audience that filled the hall was deafening.

The Tchaikovsky winds of the infernal tempest on which the lovers are forever tossed was turned by Mr. Bernstein into a hurricane that swept everything before it.

—Rafael Kammerer

### Scherman Introduces Berwald Symphony

Town Hall, Oct. 31.—Little Orchestra Society, Thomas Scherman, conductor. Paul Huddleston, tenor; Vahan Toolajian, bass-baritone. Tossy Spivakovsky, violinist. Frans Adolf Berwald: "Sinfonie Singulière" (First New York Performance). Jean Françaix: "Le Diable Boiteux" Mr. Huddleston (Devil); Mr. Toolajian (Narrator and Zambullo). Beethoven: Violin Concerto.

To that bold and tireless musical explorer, Thomas Scherman, we owe another program that simply could not be missed, even though the musical rewards did not turn out to be as rich as anticipated. We should always be grateful to hear unfamiliar works, whether we like them or not, for this is the only way in which we can satisfactorily expand our knowledge and experience of the repertoire.

Though I cannot reproach musical history for allowing Franz Adolf Berwald to slip into the shadows (on the basis of the work heard at this concert), I was interested in this symphony. Berwald was born in Stockholm in 1796 and died there in 1868. He belonged to a family that formed a sort of private dynasty in Swedish music. This symphony, which does not sound "singular" to our ears today, was composed in 1845. It has a rather individual harmonic palette but in other aspects is run-of-the-mill and rather loose.

The Françaix "opéra comique de chambre", as it is subtitled, was also a disappointment. Composed in 1937, it is characteristic of the composer's witty and parodistic style, but it is neither witty nor inventive enough to offset its musically flimsy content. Mr. Huddleston produced some very curious sounds and also had his struggles with the French language, and Mr. Toolajian, though vocally smoother, scarcely caught the cynical elegance of the piece. Nor was the instrumental ensemble at its best.

It was interesting to hear the Beethoven Concerto with an orchestra of modest proportions, almost exactly those of the orchestra at its premiere in the Theater an der Wien, on Dec. 23, 1806, as Herbert Weinstock pointed out in his program notes. On that occasion it was played at sight, and on this one there were times when one might almost have believed that history was repeating itself. But Mr. Spivakovsky, though nervously tense, had brilliance in reserve and Mr. Scherman gave him vigorous support.

—Robert Sabin

### Ormandy Conducts Mahler's Fourth

Carnegie Hall, Nov. 1.—Philadelphia Orchestra, Eugene Ormandy conducting. Camilla Williams, soprano. Mozart: Overture, "Dove Sono" ("The Marriage of Figaro"); "Zeffiretti lusinghieri" ("Idomeneo"); Symphony No. 33. Mahler: Symphony No. 4.

In their second visit of the season, Mr. Ormandy and the Philadelphians contributed to the current celebration of the 100th anniversary of Gustav Mahler's birth with a performance of his popular Fourth Symphony. Camilla Williams was on hand to supply the soprano solo in the last movement of the symphony and also to sing the two Mozart arias earlier on.

Mr. Ormandy gave Mahler's "Ode to Heavenly Joy" a very brisk recitation. The sound of the orchestra was heavenly enough. It was richly colored and textured and the pianissimos were the smoky wisps that they must be to be Mahler pianissimos. But fast tempos (except where *Tanz* is indicated or implied) tend to destroy the spell of Mahler's long-drawn discourse with its inherent reluctance to come to a period, to lower the eyelids and finally relax its tight embrace of the listener. The German word, *langsam*, has a special meaning when applied to the music of Mahler. It means slowly, but it also means unhurriedly, spaciouly, contemplatively. These descriptives could not be laid against this performance.

The warm, velvety tones of Miss Williams were ideally suited to the needs of the symphony, and in the Mozart arias she displayed a rare gift for operatic, as well as Mozartean, style. The audience clearly was delighted with her.

—Ronald Eyer

### NHK Symphony Makes New York Debut

Hunter College, Nov. 1.—NHK Symphony Orchestra, Wilhelm Schuchter, conducting. Hiroko Nakamura, pianist. Toyama: Itsu's Berceuse, from "Kleine Symphonie"; Rhapsody (First Performances in New York). Chopin: Piano Concerto No. 1. Beethoven: Symphony No. 3.

The NHK Symphony, which is sponsored by the Japan Broadcasting System in Tokyo, gave two concerts in the United States at the end of a world tour. One was in Washington, D. C., and the other in New York, celebrating the centennial of the beginning of Japanese-American diplomatic and commercial relations.

The orchestra, without being on the level of the world's greatest, is an attractive instrument. It has a smooth, sweetly homogeneous sound, with good tone on the strings and an unusually refined woodwind complement. Wilhelm Schuchter directs the group without ostentation. But, by combining a cultivated, Western taste with types of refinement and delicacy natural to the Japanese, he has come up with a pleasing synthesis.

In a violently dramatic work such as the "Eroica", the ensemble projects with less force than one is accustomed to hearing. The playing is clean, but not

overly exciting. In a work like the Chopin Concerto, however, a delicate approach has certain virtues, especially when the orchestra is supporting a pianist of the same persuasion.

Hiroko Nakamura, a tiny, kimono-garbed 16-year-old girl, played this work with utter technical and musical smoothness, so that everything went along in a gleaming flow which was neither varnish-slick, nor sentimentalized. Though not the Chopin style we are used to in the West, it was convincing and attractive.

The two short works by Toyama (who was present to acknowledge applause) were "popular" pieces, based on Japanese folk material. "Itsugi's Berceuse" was fragile, with touches that lifted it out of the framework of Western impressionism and showed its Japanese origin. The Rhapsody, to this listener, seemed only a luxurious pot-boiler.

—Lester Trimble

## Bernstein Conducts

### Liszt's Faust Symphony

Carnegie Hall, Nov. 6.—New York Philharmonic, Leonard Bernstein, conductor. Christian Ferras, violinist. Bach: Violin Concerto in E major. Liszt: "A Faust Symphony in Three Character Pictures" (Charles Bressler, tenor; Choral Art Society).

This concert began with a performance of the Fourth Movement ("Urlicht") of Gustav Mahler's "Resurrection" Symphony by Jennie Tourel, mezzo-soprano, and the orchestra under Mr. Bernstein in loving memory of Dimitri Mitropoulos, who had died in Milan four days previously. All of us who heard Mr. Mitropoulos's miraculous interpretation of the Mahler Ninth with the Philharmonic last season realized that he would have chosen Mahler to be remembered by.

Mr. Ferras's Bach was gloriously red-blooded without ever becoming coarse or heavy. The beautiful strands of the music were firmly woven and one sensed the violinist's perfect conception of his role. It was the performance of a great musician, not merely of a virtuoso. The orchestral accompaniment was admirable with one exception—the continuo. When will Mr. Bernstein realize that he cannot do *everything* well? (He does do an amazing variety of things very well indeed.) But continuo playing is a specialized art and it needs a harpsichordist trained to the business. Those juicy chords in the slow movement that stole the spotlight from the violin were a glaring example of what not to do.

Ingenious as is the Mephistopheles movement of the Liszt "Faust" Symphony, the work palls heavily today. It is fearfully long-winded, pompous, and sentimental, and one listens to it with respect for its importance in musical history rather than for present enjoyment. Mr. Bernstein brought faith and vitality to the music, although his tempos were open to question and the 19th century portentousness of the work was extremely difficult for a very 20th century, down-to-earth musician to capture.

—Robert Sabin



Christian Ferras

## Philharmonic Marks Copland's Birthday

The New York Philharmonic's Young People's Concert on Nov. 12 was a genuine gala. It was "Aaron Copland's Birthday Party", with an all-Copland program during which the composer appeared as guest conductor, and it was televised. Leonard Bernstein paid warm tribute to the genial composer who has done so much for younger colleagues, including Bernstein himself. He also spoke intelligently and communicatively to the young audience about the music, finding ways of making points of structure and style interesting to them. Since the late Walter Damrosch there has been no one to touch Mr. Bernstein in the ability to understand audiences and to engage their affection and attention.

The first part of the program, perceptively and dynamically conducted by Mr. Bernstein, was made up of the ever-delightful "Outdoor Overture"; "Dogmatic", No. 3, from the "Statements for Orchestra"; the Dance, the second section of the "Music for the Theatre"; "Grover's Corners" from the music for the motion picture "Our Town"; and the "Hoe Down" from "Rodeo".

With Mr. Copland conducting, William Warfield, baritone, sang two of the Early American Songs: the "Boatman's Dance" and "I Bought Me a Cat". Mr. Copland continued with his "El Salon Mexico" and the "Buckaroo Holiday" from "Rodeo". After the televising was finished, the audience in the hall had a bonus in the form of more Copland songs, again sung by Mr. Warfield.

—Robert Sabin

## Copland Guest With Philharmonic

Carnegie Hall, Nov. 13.—New York Philharmonic, Aaron Copland conducting, John Corigliano, violinist. Gluck: Overture, "Iphigénie en Aulide". Franchetti: "Largo for Strings, in Memoriam" (First Performance in New York). Dvorak: Concerto for Violin and Orchestra.

Copland: "Symphonic Ode"; "El Salón México".

Aaron Copland has been the focal point for a great deal of celebration in this year of his 60th birthday. The Philharmonic, in musicianly manner, paid its respects by engaging him as guest conductor for the four concerts nearest the Nov. 14 anniversary date. And, since John Corigliano, the orchestra's concertmaster, is also having an anniversary this year—his 25th in the first-desk violin post—it was logical that he should join forces with Copland for the week's series.

Copland is a very good conductor—not a Bruno Walter, but an efficient and communicative leader. It was particularly interesting to hear his own works under his baton. The "Symphonic Ode" emerged as a much bigger piece than one remembered, almost violently declamatory in sections, and vividly brassy. "El Salón México", though familiar by now, was even more ingratiating and infectious than usual as Copland conducted it.

The Franchetti "Largo", written in memoriam of the composer's first wife in the first week after her death, is a wispy piece, not particularly striking in its basic materials, and halting in their treatment. The orchestra seemed a bit bored with it, and one could understand why. They might, however, have troubled to play in tune.

Mr. Corigliano's performance of the lovely Dvorak concerto was technically solid, but a bit uninspired. It was a musically erratic reading, in which phrases were moulded without any particular logic, rubatos and crescendos came and went without any reason. Considering the festive nature of the concert, this was a pity, for Mr. Corigliano has appeared to far better advantage on other occasions.

—Lester Trimble

# OPERA IN NEW YORK

## METROPOLITAN OPERA

### Manon Lescaut

Oct. 25.—Dorothy Kirsten (Manon), Mario Sereni (Lescaut), Carlo Bergonzi (Des Grieux), Ezio Flagello (Geronte), Giulio Gari (Edmondo), Alessio De Paolis (Ballet Master), Lawrence Davidson ("Innkeeper"), Joan Wall (Musician), Calvin Marsh (Sergeant), Robert Nagy (Lamp-lighter), Louis Sgarro (Captain), Fausto Cleva conducting.

Considering that this was the second evening of the Metropolitan Opera's new season, it seems a pity something could not have been done to dress it up either visually or musically. The sets for "Manon Lescaut" are, of course, ancient. But there is a point beyond which decrepitude should not be allowed to go, especially at the Metropolitan. At the very least, a bit of touch-up paint could be called into service.

In terms of performance, too, one could only call this evening routine. There were not particular high points,

nor did anything happen to give strong offense. Miss Kirsten looked well, and occasionally gave hope that musical pleasures were about to arrive. But her performance did not ever really strike home. Nor did anybody else's. Enjoyment, throughout the evening remained on a very tepid level.

—Lester Trimble

### Boris Godunov

Oct. 27.—George London (Boris), Margaret Roggero (Fyodor), Mildred Allen (Xenia), Mignon Dunn (Nurse), Norman Kelley (Shuiski), Calvin Marsh (Shehelkalov), Giorgio Tozzi (Pimen), Brian Sullivan (Grigori), Blanche Thebom (Marina), Kim Borg (Rangoni), Ezio Flagello (Varlaam), Robert Nagy (Missail), Martha Lipton (Innkeeper), Osa Hawkins (Officer of Frontier Guard), Paul Franke (Simpleton), Louis Sgarro (Nikitich), Gabor Carelli (A Boyar), Thelma Votipka (A Woman), Thomas Powell (Mityukh), Anthony Balestrieri (The Boyar Krushchov), John Trehy (Lavitski), Hal Roberts (Chemikovski), Ron Sequoto (Solo Dancer), Erich Leinsdorf conducting.

Interest in the season's first "Boris" centered on the Shostakovich orchestration, heard for the first time here. In recent years the Metropolitan had abandoned the Rimsky-Korsakoff version and had used one commissioned from Karol Rathaus which was much more faithful to Mussorgsky's original.

Unfortunately, the Shostakovich version has the virtues of neither. Its cheap, noisy, tasteless, and inappropriate thickenings and alterations only go to show how well Rimsky-Korsakoff fulfilled his task; and it so distorts the musical visage of Mussorgsky that what is noble and moving in the admittedly awkward original becomes grotesque in this Broadway-style popularization. The Coronation Scene sounds like a mixture of cow-bells and a traffic-jam; the Polish scene is overlaid with syrupy sonorities; and the brass band on stage is just what one might expect in this "super-colossal" version. Frankly, it set my teeth on edge. No one admires the Shostakovich of such works as the First and Fifth Symphonies more than I do, but this manhandling of Mussorgsky does no honor to either composer.

The redeeming feature of this generally loud but feeble performance was the magnificent interpretation of the title role by George London, one of the most compelling he has given here. As a boy, I heard Chaliapin in the role, and I have heard some superb Borises since, but I cannot remember having been more deeply moved, even terrified, than I was by his acting and singing on this occasion.

Two members of the cast sang their roles for the first time at the Metropolitan. Norman Kelley has the makings of an admirable Shuiski, for he is an able actor and musical colorist. At this first appearance, he was not sufficiently sinister; the mixture of craven servility and ruthless ambition was not as clearly defined in voice and bearing as it might have been. But the design is right; it simply needs to be more deeply etched. Kim Borg tried to make the wily Jesuit Rangoni properly sinister, also, but his voice was too light for the role, and he did not succeed in dominating the scene as he should have.

Miss Roggero was a charming Fyodor, boyish in bearing but resolved to be valiant. And Miss Allen and Miss Dunn also acted and sang admirably in that domestic scene in Act II that so beautifully reveals the tender side of Boris. That ever-dependable artist Mr. Tozzi brought both dignity and smooth, dark tones to the role of Pimen. And Paul Franke again made the Simpleton a touching and symbolic figure.

Other familiar figures in the cast were Miss Thebom, Miss Lipton, Mr. Sullivan, and Mr. Flagello. Visually, Miss Thebom was a stunning Marina, but vocally she was not in best form and many tones were raspy that one had anticipated as mellow. Nor was Miss Lipton at her best in the haunting folk song of the Innkeeper. Dramatically vigorous, especially in the scene with Pimen, Mr. Sullivan, too, had his vocal problems, especially in matters of tone quality. As the drunken old roustabout Varlaam, Mr. Flagello sang well, but he could bring a bigger line and authority to this brief but extremely picturesque role. The others in the large cast were all on their toes, musically speaking.

Why, then, was this "Boris" feeble and unsatisfying? The principal reason was the chorus—the very soul of the opera and the voice of the Russian people. It did not sing unmusically—quite the opposite—but it lacked the body, the sweep, the bite, the overwhelming humanity of a real Russian chorus. There was something almost Mendelssohnian about its performance. And some of the stage business was silly: women raising imploring arms to the boxes out front when the false Dimitri was approaching from the rear, and officials and boyars running frantically down the ramp and suddenly turning stately when they reached the center of the stage.

Furthermore, John Gutman's English translation is flat and unpoetical. Salient phrases should emerge in beautiful and powerful English. And, while I am in the debit column, Alexandra Danilova's choreography for the Polish scene is too small-scale and unspectacular.

Everybody worked hard, however, and Mr. Leinsdorf and the orchestra did their best for Shostakovich and Mussorgsky. It is only fair to add that many members of the audience did not share my lack of enthusiasm.

—Robert Sabin

### La Boheme

Oct. 28.—Richard Tucker (Rodolfo), Lorenzo Testi (Marcello) (Debut), Roald Reitan (Schaunard), Cesare Sieni (Colline), Lucine Amara (Mimi), Laurel Hurley (Musetta), Gerhard Pechner (Benoit), Charles Cooke (Parpignol), Norman Kelley (Alcindoro), Carlo Tomanelli (A Sergeant), Edward Ghazal (A Customs Officer), Thomas Schippers conducting.

It was gratifying to see an old friend like "Bohème" treated with the loving kindness it received at this performance. Rolf Gerard's sets and costumes are still very effective and the production has been freshened up by Ralph Herbert. The orchestra too was in fine form

and Thomas Schippers produced some deeply moving moments.

But the evening belonged to Lucine Amara. Listening to her exquisite Mimi it was hard to imagine that this was the same admirable Aida and Leonora of last season. Her portrayal is more humane and relaxed than it has been in past seasons, and her voice had a delicate, limp quality that was heart-breaking.

A new baritone from Italy, Lorenzo Testi, made his debut as Marcello. He made the painter quite a dandy through very generous gestures. Though he looked dramatically confident, the dryness of his voice made me suspect that he had a case of debut nerves. A more demanding role will more adequately show his value to the company.

The quartet of Bohemians also included the first Schaunard of Roald Reitan and the experienced Colline and Rodolfo of Cesare Sieni and Richard Tucker.

—John Ardoin

### Carmen

Oct. 29.—Kerstin Meyer (Carmen) (Debut), Jon Vickers (Don José), Lucine Amara (Micaëla), Frank Guarrera (Escamillo), Norman Scott (Zuniga), Calvin Marsh (Morales), Teresa Stratas (Frasquita), Margaret Roggero (Mercedes), George Cehanovsky (Dancaire), Paul Franke (Remendado), Jeon Morel conducting.

Miss Meyer, a leading mezzo-soprano of the Stockholm Royal Opera and widely known and esteemed in Europe, made her Metropolitan Opera debut in the title role of the season's first "Carmen". Her Don José was Jon Vickers, who was singing the part for the first time here, but who had appeared with Miss Meyer in Europe.

It was at once apparent that Miss Meyer is a skilful actress and an accomplished singer, supremely sure of herself on the stage and alive every second to the dramatic situation and the musical give-and-take of the score. The voice is not remarkable either for its volume or for its sensuous appeal, but Miss Meyer knows how to shape and move and color it to suit every dramatic situation. I suspect that Carmen is not one of her best roles, but I was genuinely impressed by the intelligence and resourcefulness with which she handled it. Into the posy, artificial Tyrone Guthrie production at the Metropolitan she injected a heartening note of raw, earthy realism. Everything she did bore the imprint of an alert intelligence.

Mr. Vickers was also a distinguished Don José. How refreshing it is to encounter a tenor who can be lyric in Acts I and II and dramatic in Acts III and IV, and who (*mirabile dictu*) can end the "flower song" with a pianissimo! Now, I want to hear Mr. Vickers sing "Celeste Aïda". And, dramatically, too, this performance was miles above operatic routine. One really sensed the shy intensity of the country boy in a sophisticated environment and his desperation when the love for which he had sacrificed everything was cruelly thrown in his face. The audience divided its ovations fairly between him

(Continued on page 51)



# great names in music from the new expanded offices of

## THE HERBERT BARRETT MANAGEMENT

Herbert Barrett, President  
Joseph A. Lippman, Vice Pres.  
with  
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Helene Morrow, Executive Asst.  
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Sheldon Soffer, Paul Sperry,  
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250 West 57th St.,  
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*Affiliated with Southwestern Artist Service (Lanham Deal, Mildred Sale); Alexander F. Haas, Pacific Coast.*

*A growing and progressive management presents a roster of excellence for the 1961-62 season*

### *Pianists*

Wilhelm Backhaus\*\*  
John Browning  
Sidney Foster  
Moura Lympny  
William Masseios  
Benno Moiseiwitsch  
Guiomar Novaes

### *Harpsicordist*

Ralph Kirkpatrick

### *Harmonica*

John Sebastian

### *Violinists*

Toshiya Eto  
Joseph Fuchs  
Ruggiero Ricci\*  
Joseph Silverstein\*  
(1960 Winner, Walter W. Naumburg Foundation Award)

### *Violist*

Lillian Fuchs

### *Cellists*

Zara Nelsova\*  
Aldo Parisot  
Gerald Warburg

### *Soprano*

Irene Jordan

### *Mezzo-Soprano*

Jennie Tourel

### *Contraltos*

Mary MacKenzie\*  
Jean Madeira\*

### *Tenors*

Richard Lewis  
Robert Rounseville

### *Baritone*

Martial Singher

### *Bassos*

Ara Berberian  
Nicola Moscona

### *Touring Groups*

Bach Aria Group  
William H. Scheide, Director  
The Goldovsky  
Grand Opera Theater  
Boris Goldovsky, Director  
Texas Boys' Choir  
George Bragg,  
Musical Director

\*\*Not available in Season 1961-62

\*First Season with Herbert Barrett Management

# THE HERBERT BARRETT MANAGEMENT

Winner in swift succession of three international musical awards, which include the Queen Elisabeth Gold Medal, American pianist John Browning has risen to unprecedented heights in a career that is built on highly lauded appearances with every major orchestra and in every leading city in the U. S. and Europe. Last season alone he performed with eleven symphonies in a cross-country U. S. tour of over 40 concerts and achieved a record of sorts when he played seven different concerti within five weeks with four major orchestras.



**JOHN BROWNING**

*Poetry, Power and Pyrotechnics*

His current season includes reengagements with the New York Philharmonic, the Philadelphia Orchestra and the Chicago Symphony. John Browning has just recorded for Capitol the Ravel Left Hand Concerto and the Prokofiev #3 with the Philharmonia Orchestra. This and his Chopin Polonaise album are soon to be released.

"John Browning is one of the brightest young stars in the galaxy of American pianists."

*The New York Times*

"John Browning played an exciting Chicago debut which qualified him for the international big league."

*Chicago's American*

"One of the most sensitive and poetic artists America has produced."

*Los Angeles Times*

"A performance of power and striking beauty."

*Washington Post and Times Herald*

Capitol Records  
STEINWAY PIANO

During the 1959-60 season, Sidney Foster, internationally renowned pianist, returned to Carnegie Hall for a triumphal recital. "Musical America" summed up the prevailing enthusiasm by



**SIDNEY FOSTER**

*"Imagination, sensitiveness and élan"*

the following: "The piano sang again as it used to when the great masters of the past were at the keyboard." Since his debut as soloist with the New York Philharmonic under the direction of Sir John Barbirolli, Sidney Foster has continued to record one triumph after another in a brilliant record of achievement. Sold-out Carnegie Hall recitals, transcontinental concert tours, engagements as soloist with the country's major orchestras, including the New York Philharmonic and the Chicago Symphony, have highlighted the successes of Sidney Foster, who is remembered as the first winner of the Leventritt Foundation Award, which launched his career. The maturity and depth which New Yorkers heard in his latest Carnegie Hall recital gave ample proof of the exciting development of a great artist.

"Excellent recital at Carnegie Hall. Sidney Foster played with the sort of insights that come when a man understands a work as a whole."

*The New York Times*

"A pianist of consequence, interpretive insight, character and artistic quality."

*New York Journal-American*

"Imagination, skill and abandon. Sensitive performance, musicality and appealing lyricism."

*New York Post*

BALDWIN PIANO

Last season William Masselos scored two New York triumphs—an electrifying recital at Town Hall and a solo appearance with the New York Philharmonic, Pierre Monteux, conducting. The same year, too, he was honored with a Ford Foundation grant which enables him to perform, with leading orchestras, a new work written for him by the American composer, Ben Weber. The premiere of this work takes place in April 1961 with the Houston Symphony, Leopold Stokowski conducting. Mr. Masselos repeats the work with the N. Y. Philharmonic, Leonard Bernstein conducting, the same month.

Recognized not only for his superb performances of the classic repertoire but also for his championship of contemporary music, William Masselos has just recorded a new Columbia Record release presenting the piano works of Aaron Copland.

"Without question one of the greatest American pianists of our time."

*New York Herald Tribune*

"If Americans were not so self-conscious about their art and artists, there would be unques-



**WILLIAM MASSELOS**

*An Electrifying Pianist*

tioning acceptance of this pianist's station, and people would hurry to hear him as eagerly as some latter-day sensation from abroad. There was virtuosity to burn, but it was always at the service of the music."

*The New York Times*

STEINWAY PIANO  
Columbia Masterworks  
Music Arts  
MGM, Epic Records

## THE HERBERT BARRETT MANAGEMENT

"Among the world's important pianists" The New York Times acclaims Moura Lympany, one of the truly honored names in international music for repeated triumphs throughout her native British Isles, Europe, Australia, and the United States; an imposing list of recordings; and innumerable appearances on top prestige radio and television programs. Her performance this season of an all-Chopin program was described as "a rare treat" by New York critics. In the fall of 1960, Miss Lympany made her New York Philharmonic debut. A perennially favorite soloist with such conductors as Beecham, Barbirolli, Krips, Kubelik, Munch and Sargent, she appears regularly with all the major orchestras and in the big summer Festivals at Hollywood Bowl, Robin Hood Dell and Lewisohn Stadium. Her last two Carnegie Hall recitals were SRO sensations.



**MOURA LYMPANY**

*"May she play for us again and again!"*

"Poetic and imaginative, beautifully nuanced and deeply expressive, exquisite control, limpid, singing tone, brilliant virtuoso display."

*The Los Angeles Times*

"A superb artist, virtually unsurpassable."

*New York Times*

"Utterly magnificent! The kind of musical pleasure one looks for and seldom finds."

*New York Herald Tribune*

STEINWAY PIANO  
Capitol, HMV, London frr,  
Angel Records



One of the last keyboard titans in the grand tradition! Rarely today does one revel in the opulent sound and elegant style which this consummate master of the piano has so long and lovingly perfected; bask in such glistening tonal colors; share in such mature philosophic insight; marvel at such unalloyed musical magnificence. In England, where he holds the CBE and Life Membership in the Royal Philharmonic, Moiseiwitsch's annual Schumann and Rachmaninoff cycles evoke stormy demonstrations. In a triumph-studded half-century he has toured virtually every part of the world. At Carnegie Hall he draws a record box office and a standing ovation.



**BENNO MOISEIWITSCH**  
*Magnificent Master in Grand Tradition*

"A great pianist! A tradition and culture that very few can boast."

*The New York Times*

"A stupendous pianist! One of the great keyboard virtuosi of our age."

*Boston Globe*

"On occasions so rare that they are all but non-existent, a concert artist comes along who, by the power of his own greatness, sweeps out from under one's usual standards of judgment. Such a one is Moiseiwitsch!"

*Baltimore Sun*

"He is the stuff that giants are made of!"

*Los Angeles Times*

BALDWIN PIANO  
EMI-Capitol, HMV Records

## THE HERBERT BARRETT MANAGEMENT

Guiomar Novaes, at the height of her technical and interpretive powers, continues to evoke passionate praise from the critics. At her recent, stunning New York recital *The New York Times* said, "She was the great Novaes—technically brilliant, playing with fire and sweep, never losing control. She is always interesting, always original and always the most natural of pianists. Which makes every encounter with her art a fascinating experience."



**GUIOMAR NOVAES**  
*"The Great Novaes"*

This type of admiration accompanies her triumphant successes wherever she displays her incomparable art.

"A masterful pianist. Her playing places her 'a little lower than the angels'—a minor reservation indeed."

*The Christian Science Monitor, Boston*

"A freshness, limpidity, and silky serenity that made her almost a rediscovery."

*The Chicago Tribune*

"Combined eloquence of phrasing with tone of ravishing quality and complete technical assurance."

*Washington Post*

"There is no pianist quite like her. Hearing her is as encountering the music on the day the ink dried on the printed page. And this, I hold, is music making as it is meant to be. She is a servant to the major men of the tonal art. In that function the majesty of them is reflected back to herself."

*New York Herald Tribune*

STEINWAY PIANO  
Vox Records

Ralph Kirkpatrick, the world's greatest harpsichordist, provides for his audiences on three continents that most rare combination—profound musicianship and a great virtuoso's capacity for communication through performance. Last season he created musical history in New York by presenting in three consecutive evenings a festival of harpsichord music drawn from his recital programs at various European festivals. This season the festival will be repeated by popular demand. The publication of his authoritative volume on Domenico Scarlatti, and his definitive recordings of sixty Scarlatti sonatas for Columbia Masterworks and the complete clavier works of Bach for Deutsche Grammophon have made a significant contribution to the world of music.

"A joy to hear. His brilliant playing carried the breath of inspiration."

*Philadelphia Evening Bulletin*



**RALPH KIRKPATRICK**  
*Incomparable master of the harpsichord*

"Brilliance, clarity and authoritative grandeur."

*Time Magazine*

"The incomparable master of the harpsichord — Borders on the miraculous."

*Sueddeutsche Zeitung, Munich*

Columbia Masterworks,  
Deutsche Grammophon  
HMV Records

"He is robed in gifts!" Thus Jay Harrison described the entry of Eto into the ranks of great violinists. It is indeed vested in a rich mantle woven of the cultural fabrics of two worlds that this descendent of ancient Samurai comes before twentieth century American audiences as a noble symbol of accord between



**TOSHIYA ETO**  
*"He is robed in gifts!"*

East and West in the universal language of great music. Ever since his 1951 Carnegie Hall debut moved New York critics to acclaim him a great artist by international standards, Eto has been reaffirming to press and public around the globe that he is truly among the elect of the violin.

"Rarely equipped! A prodigious technique is accessory to the beauty and vitality of his tone. It is beautiful violin playing."

*The New York Times*

"An exceptional and solid gift as both musician and performer. A tone of unbelievable warmth!"

*Washington Evening Star*

"In the top brackets! He made music with a sort of elegant fire that was most refreshing. An ovation cum laude."

*Philadelphia Inquirer*

"It was a pleasure to hear his warm tone and pure intonation, to behold his secure bow control and lightning-fast left hand. But there was double delight in the realization that he was putting himself inside whatever music he was playing."

*St. Louis Post-Dispatch*

Decca Gold Label Records

**THE  
HERBERT  
BARRETT  
MANAGEMENT**

# THE HERBERT BARRETT MANAGEMENT

One of ten top artists cited by the Ford Foundation, recognizing "America's musical resources at their highest level," violinist Joseph Fuchs is currently introducing Piston's Second Violin Concerto, commissioned especially for him, with leading orchestras—the fifth concerto by a major contemporary composer to have been premiered by Fuchs during the past four years. One of the busiest recitalists, he has also soloed eight times with the New York Philharmonic, starred at the Casals and Rome Festivals, given SRO Beethoven cycles in London, toured South America for the State Department, done thirty full-concert telecasts and, made a formidable list of recordings.

"A great violinist! A first-rate musical intelligence!"

*The New York Times*

"At the top in the violinistic world! Among the five or six finest violinists in the country!"

*Cleveland Plain Dealer*



**JOSEPH FUCHS**

*Superlatives and Premieres*

"Left no doubt that he can be ranked with the greatest of them! His dazzling technique, pure intonation, crisp, clean bowing, were all superlative."

*Pittsburgh Press*

"Rare sensitivity. Some of the best violin playing of the day!"

*Dallas News*

Columbia Masterworks, Decca Gold Label, Everest Records

Three decades ago a boy violinist from California astonished the world as one of the most sensational child prodigies since Mozart. Now Ruggiero Ricci is a mature master, astonishing anew with ripened musicianship and ex-



**RUGGIERO RICCI**

*International Acclaim*

quisite virtuosity that invoke frenzied demonstrations and draw delighted audiences back again and again. Seven appearances with the Boston Symphony alone during 1960; a European tour booked and sold out a year in advance; unprecedented triumphs in the Middle and Far East, Australia, Africa and South America; and his phenomenal new London frr recordings attest to Ricci's secure status among the all-time greats of his instrument.

"Stirring performance that spoke eloquently for the maturity of his art. Here was playing of power and virility without sacrifice of accuracy or refinement. He deserves to be ranked with the leading fiddlers of the day!"

*The New York Times*

"A first-rate virtuoso, a scrupulous artist!"

*Boston Herald*

"Such fiddling as that which caused Paganini himself to be suspected of traffic with the devil."

*Baltimore News-Post*

"Splendid and polished playing! One of the high points of the season."

*Cincinnati Post and Times-Star*

STEINWAY PIANO  
London ffr Records



The Herbert Barrett Management takes great pleasure in adding to its list of exceptional artists the brilliant violinist Joseph Silverstein. This young virtuoso recently captured the valued Walter W. Naumburg Foundation prize from a field of twenty-seven competitors. He was also an award winner in the Belgian Queen Elisabeth International Competition in 1959. His career to date has included appearances with the Boston, Detroit, Denver, Houston, and Belgian National symphonies as well as recitals in many other American and European cities. On the threshold of a brilliant career, this gifted young musician will tour the U. S. in the 1961-62 season before his appearance with the N. Y. Philharmonic, and his scheduled recital at Town Hall in New York.



**JOSEPH SILVERSTEIN**  
*Prize Winner*

"His tone has the warmth of fire and the focus of light; he has an elegant bow for the polished phrase; his double-stops and pizzicati are managed with utter aplomb."

*The Christian Science Monitor, Boston*

"His tone is warm, ingratiating, silk-smooth."

*New York Times*

"Fine resonance, superlative musicianship, high musical intelligence."

*Boston Globe*

The 'cello has found in Canadian born Zara Nelsova a protagonist of heroic dimensions, whose monumental equipment and encompassing artistry have won her recognition as one of the great 'cellists of all time.

Since her formal debut at the age of twelve with the London



**ZARA NELSOVA**  
*"Nelsova is my music"*

Symphony Orchestra, her career has catapulted her into the class of elite artists.

The Boston Symphony, the Chicago Symphony, the Pittsburgh, Detroit, Buffalo and Hollywood Bowl Orchestras have invited Miss Nelsova to appear as soloist. She has also been acclaimed at the Casals International Festival, the Prague Festival, and the Aspen Music Festival.

"Zara Nelsova is my music," said Ernest Bloch who selected her from among the world's 'cellists to record his Schelomo. Miss Nelsova was also Samuel Barber's choice for the recording of his 'Cello Concerto.

"Cello playing in the grand style."  
*New York Times*

"One of the finest 'cellists in the world, an epic bard, rhetorician, lyrical and technical wizard, all rolled into one."

*San Francisco Chronicle*

"One of the greatest performers on the 'cello. Electrifying. She has everything."

*Boston Herald*

"Makes one wish for a vocabulary of superlatives beyond the superlative."

*The Christian Science Monitor, Boston*  
*London Rrr Records*

# THE HERBERT BARRETT MANAGEMENT

Aldo Parisot's four appearances with the New York Philharmonic during its 1959-60 season alone—marking his ninth re-engagement by the orchestra for both its winter Carnegie Hall and summer Lewisohn Stadium series—must be regarded as unqualified acknowledgment of Parisot's unique importance among the foremost 'cellists of the world today. Nor is it in New York alone that this brilliant Brazilian virtuoso is called upon again and again to rekindle the mellow masterpieces of 'cello literature. Parisot's record of seven re-engagements with the Pittsburgh Symphony and numerous appearances with other leading orchestras throughout the world have added to a notable list of recital successes in winning him unanimous press acclaim, a



**ALDO PARISOT**  
*Record for Re-engagements*

staunch international following, and the particular admiration of conductors like Bernstein, De Sabata, Monteux, Paray, and Stokowski.

"Aldo Parisot is a master 'Cellist."  
*Washington Post and Times Herald*

"Beautiful tone, perceptive musicianship, warmth of temperament."  
*The New York Times*

"Aldo Parisot's technical ability, brilliance of execution, should ensure him a welcome when he returns."  
*London Times*

"An artist of rare musicianship... a disciple of the deepest nature of music."  
*Pittsburgh Sun-Telegraph*

Counterpoint Records  
Tono A. G. Records (Europe)

## THE HERBERT BARRETT MANAGEMENT

A rare exemplification of the true dramatic coloratura voice, Irene Jordan astonishes with a spectacular diversity of successes, from *Queen of the Night* at the Metropolitan and Covent Garden to *Fidelio* for NBC-TV network colorcasts; from *Lady Macbeth* at City Center to all three "Tales of Hoffmann" heroines at Lewisohn Stadium and *Robin Hood Dell*; from the American premieres of



**IRENE JORDAN**  
*Reviving a Legendary Vocal Art*

Mozart's "Clemenza di Tito" and and Berlioz' "Beatrice and Benedict" to a Stratford Festival "Orpheus in the Underworld." Winner of a 1959 Ford Foundation grant, she is currently premiering Vittorio Giannini's "The Medead," composed especially for her, with major orchestras.

"A voice of extraordinary beauty and richness. Certainly one of our finest singers!"

*New York Herald Tribune*

"An ultimate in bravura such as I have heard from no living singer!"

*Cincinnati Enquirer*

"A treat! The vocal equipment is extraordinary. She is truly a remarkable bundle of assets."

*Dallas Morning News*

"A beautiful soprano of extraordinary talents — amazing range, stunning good looks, intelligence and dignity, profound understanding, a glowing line of enchanting tone!"

*Detroit News*

# THE HERBERT BARRETT MANAGEMENT

"One of the most important tenors in the world today," according to Frankenstein of San Francisco—where he made his U. S. debut six years ago as Walton's Troilus and has returned each year as a mainstay of the San Francisco Opera—Lewis is now as secure in America as in Europe, where his Covent Garden and Glyndebourne operatic successes are matched by concert and oratorio triumphs throughout Britain; at Venice and Lucerne Festivals; with leading orchestras of Holland, Germany and Italy. Recent triumphs here include New York Philharmonic engagements with Barbirolli and Walter, Chicago Symphony concerts and recordings with Reiner.

"A tenor of royal musicality, whose tone is smooth, sweet and possessed of power!"

*New York Herald Tribune*

"One of the best tenors to be heard anywhere!"

*Los Angeles Examiner*



**RICHARD LEWIS**

*England's Best Tenor, Now Ours*

"England's best tenor! New York found him at a high point of excellence as vocalist and artist."

*The Saturday Review*

"Singing superb in its elegance, its evenness, the perfection of its phrasing and the supple refinement of tone!"

*San Francisco Chronicle*

HMV, Columbia Masterworks, Angel, EMI-Capitol, Decca Gold Label Records

Adored by a passionate international cult . . . eliciting from an ecstatic world press unequivocal superlatives used only a few times in each generation . . . filling vast halls on five continents with clamoring SRO audiences . . . topping best-seller record lists month



**JENNIE TOUREL**

*From Triumph to Triumph*

after month . . . mezzo-soprano Jennie Tourel, at the summit of her incomparable artistry, continues to move from triumph to triumph. Whether in the coloratura fireworks of Rossini or the brilliant modern intensity of Hindemith; the restrained sensuality of Debussy and Ravel or the passionate outpourings of Rachmaninoff and Tchaikovsky; in Bach or Offenbach; Tourel's rare voice and stylistic mastery provide supreme experiences of concertgoing.

"Today a queen among vocal interpreters; long may she reign!"

*New York Herald Tribune*

"One of the top recitalists in the U. S. today and probably the most versatile!"

*Time Magazine*

"She has no equal today in our concert halls. The greatest musician-artist we know!"

*Washington Post and Times-Herald*

"Jennie Tourel is something special! Few singers have her enthusiasm and gift for song. Almost none has her mastery of literature, language and style."

*Dallas News*

BALDWIN PIANO  
Decca Gold Label, Columbia Masterworks Records



# THE HERBERT BARRETT MANAGEMENT

The success of Ara Berberian during the past few seasons has placed him at the top of the list of sought-after voices and brought him an array of major musical engagements for the coming season... soloist in "L'Enfance du Christ" and "Judas Maccabeus" with the Little Orchestra Society... Verdi's Requiem with the



**ARA BERBERIAN**  
*America's new basso*

Dallas Symphony... Bach's St. Matthew Passion with the Pittsburgh Symphony... Beethoven's Missa Solemnis with the Cincinnati Orchestra... the leading bass role in "Aida" with the Philadelphia Opera Company... a return to the New Orleans Opera in "Don Giovanni" and appearances with the Philadelphia, Kansas City, and Milwaukee Orchestras. Ara Berberian, America's new basso, gaining the esteem of discriminating conductors everywhere, is continuing to win the acclaim of a nation-wide public and press.

"Ara Berberian turned his dark, well produced bass into a powerful dramatic agent."

*The New York Times*

"He sings with the solid and noble conviction of an heroic bass."

*Washington Evening Star*

"Ara Berberian is well on his way to disclosing to the public one of the beautiful bass voices in America."

*New Orleans Times-Picayune*

"An exceptionally fine singer."

*The New York Herald Tribune*

In March 1960, after a brilliant rendition of "O Mio Fernando" from Donizetti's La Favorita, the young contralto, Mary MacKenzie was chosen winner of the Metro-



**MARY MacKENZIE**  
*New Contralto at the Metropolitan*

politan Opera Auditions — Met audiences will hear her vibrant contralto voice in several roles this season.

In 1955 Miss MacKenzie had won the Walter W. Naumburg Foundation Award and was presented to the enthusiastic critics at New York's Town Hall. At her London debut the Daily Telegram called hers "a noble voice with a rich quality."

Igor Stravinsky selected Mary MacKenzie to sing the role of Jocasta when he conducted his Oedipus Rex in Santa Fe. She has also appeared in leading roles with the Chicago Lyric, the Dallas Civic and the New Orleans Operas and on tour with the N.B.C. Opera Co. A graduate of the Juilliard School of Music, Mary MacKenzie combines the freshness of youth with the sensitivity and style of a seasoned artist.

"Miss MacKenzie has a large scale contralto voice, rich in quality, very powerful and very much under control."

*The New York Herald Tribune*

"A singer of poise and finesse equipped with a rich, full contralto voice. She showed that she is capable of exciting as well as tasteful singing."

*Washington Evening Star*

"A deep, true contralto with no restricting mezzo inherent in her two-octave range of rich timbre."

*Albany Times Union*

Had Martial Singher not been the possessor of a glorious voice, he might today be one of the world's great actors, instead of one of its foremost singers. For Singher's performances embody the essence of the dramatic. His stage conception of the four nemeses who plague Hoffman is definitive, and even in concert his presentation crackles with diabolical impact. Martial Singher's superb voice and complete musical and dramatic understanding make him a continued favorite of such conductors as Monteux, Munch, Steinberg, and Ormandy as well as an ideal song interpreter. In recitals, he is always original, revealing to his audiences new dimensions in well loved songs in addition to the exciting discovery of great music previously unknown.

"One of the rare experiences of concert going."

*The New York Herald Tribune*



**MARTIAL SINGER**

"Breathtaking artistry—  
Incomparable elegance!"

"A finish and versatility of style with no equal in our memory for at least two decades."

*The Chicago Tribune*

"Martial Singher performed brilliantly. He is an artist to his fingertips."

*The Saturday Review*

Decca Gold Label, RCA-Victor,  
and Columbia Records

The stunning contralto Jean Madeira continues the thrilling performances which have established her as a star of the Metropolitan, Chicago, San Francisco, Buenos Aires, Paris, and Vienna operas. While for many critics and opera lovers, Miss Madeira is now Carmen incarnate, she continues to demonstrate her versatility in



**JEAN MADEIRA**

*Star of World's Greatest  
Opera Houses*

incomparable interpretations of Delilah, Azucena, and Orpheus. In recital she displays a penetrating musical understanding and a voice capable of great refinement as well as passion and intensity. In every appearance Jean Madeira shows herself to be one of the most powerful personalities in the vocal world today.

"Her singing was grandly sumptuous and evenly produced, her diction a model of clarity."

*The New York Herald Tribune*

"A powerful voice . . . her singing was of the 'golden age' of opera."

*Dallas Morning News*

"When Miss Madeira sang her first few notes, it was apparent this was to be an extraordinary Carmen."

*San Francisco News-Call Chronicle*

"The star of the evening was Jean Madeira, who dominated the stage. She brought down the house."

*Detroit Times*

"It was Jean Madeira who stole the honors of the day. Her Azucena was compellingly acted and brilliantly sung."

*Christian Science Monitor, Boston*

Columbia Masterworks  
London Hrr

**THE  
HERBERT  
BARRETT  
MANAGEMENT**

touring  
groups

THE  
HERBERT  
BARRETT  
MANAGEMENT



### BACH ARIA GROUP

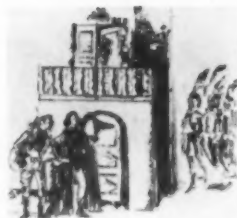
WILLIAM H. SCHEIDE, Director

Nine World Famous Artists

Julius Baker, flute; Robert Bloom, oboe; Eileen Farrell, soprano; Norman Farrow, bass-baritone; Bernard Greenhouse, cello; Jan Peerce, tenor; Carol Smith, alto; Paul Ulanowsky, piano; Maurice Wilk, violin.

The Bach Aria Group, composed as it is, of world-famous instrumental and vocal soloists, has been uniquely able to set forth the central and crowning achievement of J. S. Bach, one of the greatest names in music.

Decca, Gold Label, RCA Victor, MGM and Vox Records  
Steinway Piano



### THE GOLDOVSKY GRAND OPERA THEATER

Rossini's "THE BARBER OF SEVILLE"

BORIS GOLDOVSKY, Artistic Director

Company of Fifty including Orchestra, Chorus

Following the spectacular success of their 1959 "Rigoletto" and 1960 "Don Giovanni," Boris Goldovsky and his company of operatic miracle-workers will, by popular demand, present for their seventh cross-country tour Rossini's rollicking romp "The Barber of Seville," one of the most familiar and universally beloved operas in a stunning new production for everyone to enjoy. Fully staged, with specially designed sets and costumes, the opera will be given in English, employing a company of fifty, with orchestra and chorus.



### THE NEW YORK WOODWIND QUINTET

The Finest Ensemble of its Type

Samuel Baron, flute; David Glazer, clarinet; Jerome Roth, oboe; Arthur Weisberg, bassoon; John Barrows, horn

Now the established leader in its field, the New York Woodwind Quintet has built up its enviable reputation in over ten years of international concertizing. Its highly praised recordings on five different labels have become basics of record collections and recently the New York Herald Tribune critic commented, "The New York Woodwind Quintet is to the winds what the Budapest Quartet is to the strings."

Columbia Masterworks, Concertapes, Period, Crest, Philharmonia Records



### THE TEXAS BOYS' CHOIR

GEORGE BRAGG, Musical Director

First Extensive American Tour

Within the past years the Texas Boys' Choir won international recognition during the famous choir competition in Wales, and again later throughout the major musical centers of Europe. Featured on nationwide radio and such television appearances as the Dave Garroway Show and the Pat Boone Show, the Texas Boys' Choir is without rival today for exquisite tone quality, flawless diction and well-disciplined musicianship.

By arrangement with Southwestern Artist Service



(Continued from page 38)

and Miss Meyer. In both cases it was a triumph of all-round artistry.

The rest of the cast was familiar. Miss Amara may always be depended upon for pure, limpid tone and Micaela has always been one of her best roles. Mr. Guarrera had convincing swagger and gallantry, as Escamillo, and the others all rose to the excitement of the occasion. Mr. Morel, too, was livelier than is his wont. The quintet was a highlight of the performance, swift as a swallow and beautifully articulate.

—Robert Sabin

## Madama Butterfly

Oct. 29.—Gabriella Tucci (Cio-Cio-San), Carlo Bergonzi (Pinkerton), Clifford Harvuot (Sharpless), Helen Vanni (Suzuki), Joan Wall (Kate Pinkerton), Alessio De Paolis (Goro), George Cehanovsky (Yamadori), Osie Hawkins (The Uncle-Priest), Roald Reitan (The Imperial Commissary), Kurt Kessler (Registrar), Gloria Kapilow (Cio-Cio San's Child), Jean Morel, conductor.

Several "firsts" marked the season's initial performance of this Puccini favorite, the most important of which was the New York operatic debut of the young Italian soprano, Gabriella Tucci, in the title role. Jean Morel, conducting the opera for the first time at the Metropolitan, and Helen Vanni, singing her first Suzuki with the company, were the others.

The Roman-born Miss Tucci, who made her American debut with the San Francisco Opera Company just a year ago and who has had eight years of operatic experience behind her in her native country, possesses, besides her personal attractiveness, a well-trained voice of velvety smoothness and excellent quality. She also proved to be an actress of stature whose mobile facial expressions and graceful bodily movements mirrored the emotional inflections of the role as readily as her voice did.

As the hapless Cio-Cio-San, she made the transition from the hopeful bride to the spurned wife and the final denouement with convincing naturalness and without resorting to the usual flutterings.

Helen Vanni's Suzuki was another distinguished characterization. By toning down the kow-towing of the role, she introduced a note of refreshing naturalness into the part that was both appealing and sympathy winning. Her acting was matched by her vocal achievement.

Although Mr. Bergonzi was in good vocal trim, he did not look or act the part of an American officer very convincingly. Mr. Harvuot's Sharpless was in every way an exemplary characterization. The other members of the well-chosen cast all turned in admirable performances.

Except for a few places where singers and orchestra were not together, and for a somewhat slow-paced first act, Mr. Morel had his forces under control and showed an evident sympathy for the score.

—Rafael Kammerer



Louis Melancon

Gabriella Tucci

## Aida

Nov. 5.—Louis Sgarro (The King), Giulietta Simionato (Amneris), Leonie Rysanek (Aida), Carlo Bergonzi (Radames), Anselmo Colzani (Amonasro), Giorgio Tozzi (Ramfis), Robert Nagy (A Messenger), Mignon Dunn (A Priestess), Solo Dancers: Edith Jerrell, Bruce Marks, and Hubert Farrington. Nino Verchi conducting.

This memorably fiery performance had the Metropolitan audience literally roaring with excitement. Verdi wrote "Aida" for a cast of musical giants, and when the work is sung, as it was on this occasion, by artists prevaillingly of the first rank, it is still a crushing experience.

Mr. Verchi was conducting it for the first time at the Metropolitan, and he was inspired by his singers to a pitch of inspiration and a grandiose conception that I would not have anticipated, judging from what I had heard him do in other works. It was also the first time that Anselmo Colzani had sung the role of Amonasro and that Mignon Dunn had sung the role of the priestess at the Metropolitan.

Mr. Colzani did not have the most opulent voice in the world, but how adroitly he used his resources and how vivid and commanding a stage figure he presented! Notable were his splendid diction (every word was clear) and his sense of dramatic detail. Everything that Amonasro was thinking or feeling came alive before our eyes. Here is a real artist. Miss Dunn's voice sounded properly mysterious and sensuous.

For once, the Aida and the Amneris were evenly matched. Each was superb in her own right. Miss Rysanek, whether cutting through the entire ensemble with soaring top tones, or spinning the most magical pianissimos, was an Aida to dream about. And Miss Simionato encompassed every facet of the impassioned and unhappy princess

with tremendous theatrical impact. Though her voice has three distinct registers, she moves about the full range with perfect ease and adapts them to dramatic circumstances with virtuosic control. How exciting were those cavernous chest tones! And yet she could pour forth a gleaming high A of purest soprano coloring at the end of the trial scene.

Mr. Bergonzi is an Italian tenor with both taste and brains, and that is news. Although his natural voice is too light and lyric for the heroic role of Radames, he sings it with thrilling power and impact, because he knows exactly how to husband his resources and to project the big phrases. Of the others in the familiar cast, Mr. Tozzi was outstanding. All basses should bless Verdi's name, and Mr. Tozzi's Ramfis was a balm to ears inured to the growling in the depths so often encountered in this role.

The ballet, too, won a prolonged ovation for itself at this first performance of the season. It was indeed a banner evening.

—Robert Sabin

## Le Nozze di Figaro

Nov. 6.—Kim Borg (Count Almaviva), Lisa Della Casa (Countess), Elisabeth Soederstroem (Susanna), Cesare Siepi (Figaro), Christa Ludwig (Cherubino), Mignon Dunn (Marcellina), Ezio Flagello (Don Bartolo), Norman Kelley (Don Basilio), Gabor Carelli (Don Curzio), Lawrence Davidson (Antonio), Mildred Allen (Barbarina), Charleen Clark and Dorothy Shaw (Peasant Girls), Erich Leinsdorf conducting.

The season's first presentation of Mozart's divine comedy, a benefit for the Yeshiva University Women's Organization, brought a familiar cast in a delightful, if not memorable, performance. The orchestra was in superb form; Mr. Leinsdorf kept everything impeccably clear and elegant; and Ralph Herbert had toned down Cyril Ritchard's over-exuberant stage business.

Mr. Siepi was in excellent vocal form, and his Figaro had all of its wonted animation and animal charm. Miss Soederstroem, as intelligent an actress as she is a sensitive vocalist, was completely charming as Susanna. Miss Della Casa, although some of her phrases did not have their usual limpid ease and faultless proportions, looked ravishing and maintained a patrician style. And Miss Ludwig was far more at ease in the role of Cherubino than she was last season.

I still find Mr. Borg's Count lacking in aristocratic distinction both of bearing and vocal style, but according to his lights and abilities he gave a vigorous performance. Miss Dunn (who is good in everything that she does) was an amusing Marcellina. I wish that the Metropolitan would restore Marcellina's aria to the score, even if it is not Mozart at his very best. For the artists who take this part there are so good that they deserve this tribute.

Mr. Flagello is an admirable Bartolo, though he could still bring a bit more finish and definition to his "vengeance" aria. And Norman Kelley merely needs to sing more lightly; he is a deliciously

malicious and vivid Basilio. The others were also excellent. There was trouble in the choruses, partly because of Mr. Ritchard's fussy staging of them, which makes it hard for the singers to follow the beat.

I should like to compliment the audience on its taste in waiting until the end of the arias to applaud. The boorish and barbaric manners of Metropolitan Opera audiences in recent years have reached a point where they are a serious menace to the artistic effect of the performances. A drastic reform is needed, if we are not to have the subtlest and most beautiful moments ruined by these vulgarities.

—Robert Sabin

## Carmen

Nov. 7.—Kerstin Meyer (Carmen), Nikola Nikolov (Don José) (debut), Lucine Amara (Micaela), Lorenzo Testi (Escamillo), Norman Scott (Zuniga), Calvin Marsh (Morales), Teresa Stratas (Frasquita), Margaret Roggero (Mercedes), George Cehanovsky (Dancatre), Paul Franke (Remendado), Jean Morel conducting.

Sad to tell, this third performance of "Carmen" was a general and distinct disappointment. None of the principals were in their best voice. Miss Meyer, though she worked valiantly, did not realize either the vocal or histrionic passion of the title character. Mr. Nikolov, the Bulgarian tenor who was making his American debut on this occasion, was so sorely afflicted with opening-night nerves that it was difficult to know which vocal shortcomings were due to terror and which to faulty equipment.

At certain times, such as the beginning of the second act, he produced some passages which sounded roundly resonant and attractive. But in other instances—the "Flower Song" for instance—pitch, rhythm, and expressiveness went awry. At times throughout the evening, one felt the performance might even grind to a halt through a memory lapse or some other such tragedy.

Mr. Testi, who had made his debut with the Metropolitan Opera a few days earlier, sounded sonorous in the middle and upper part of his range, but threw away his bottom notes—sometimes not singing them at all. This, naturally, made the "Toreador Song" something less than arresting.

In sum, this was about as poor an evening as the Metropolitan ever had. Mr. Morel held things together, but he could not, after all, sing the vocal parts.

—Lester Trimble

## La Bohème

Nov. 10.—Licia Albanese (Mimi), Jan Peerce (Rodolfo), Mario Sereni (Marcello), Cesari Siepi (Colline), Laurel Hurley (Musetta), Roald Reitan (Schaunard), Lawrence Davidson (Benoit), Charles Cooke (Pargignol), Alessio de Paolis (Alcindoro), Carol Tomanelli (A Sergeant), Edward Ghazal (Customs Officer), Thomas Schippers conducting.

"La Bohème" with Licia Albanese is bound to be a nostalgic evening, as the soprano has been closely identified with the role of Mimi for many years. Miss Albanese was in admirable form and few artists can equal the poignancy of

her third act and death scene. Her sense of characterization embodied both delicacy and pathos and her voice was gleaming and fresh.

Jan Peerce had difficulty with the high tessitura of the role of Rodolfo and he tended to hurry through climaxes. Mario Sereni was a vocally excellent Marcello and acted the role in a fluent carefree manner.

The evening was enlivened by the presence of two fine Metropolitan comprimarios, Lawrence Davidson and Alessio de Paolis. The remainder of the cast was the same as in previous performances.

—John Ardoin

## Nabucco

Nov. 11.—Cornell MacNeil (Nabucco), Leonie Rysanek (Abigaille), Rosalind Elias (Fenena), Eugenio Fernandi (Ismaele), Giorgio Tozzi (Zaccaria), Bonaldo Giaiotti (High Priest of Baal), Paul Franke (Abdallo), Carlotta Ordassy (Anna), Thomas Schippers conducting.

At this performance Mr. Tozzi made his first appearance in the role of Zaccaria. He made an impressive figure as the high priest and his sumptuous voice was a joy to hear in Verdi's demanding but rewarding music. There was velvet in the "Tu sul labbro de' veggenti" and steel in the "Del futuro nel buio discerno". The patriarchal and religious aspects of Zaccaria were admirably conveyed, but a touch more of fierce defiance in the opening scene would be appropriate.

The others in the cast were familiar. Miss Rysanek has had time to get used to her inhumanly difficult role, and her singing was secure in the heroic passages as well as ravishing in the lyric ones. Mr. MacNeil and Miss Elias were also in admirable form. Mr. Fernandi went astray a few times in solo passages but acquitted himself better in ensembles. The chorus sang with notable sensitivity and Mr. Schippers and the orchestra were also alive to every demand of the score.

—Robert Sabin

## Boris Godunov

Nov. 14.—Cesare Siepi (Boris), Helen Vanni (Fyodor), Teresa Stratas (Xenia), Mignon Dunn (Nurse), Norman Kelley (Shuiski), Calvin Marsh (Shchelkalov), Giorgio Tozzi (Pimen), William Olvis (Grigori), Brenda Lewis (Marina), Kim Borg (Rangoni), Lawrence Davidson (Varlaam), Charles Anthony (Missail), Martha Lipton (Innkeeper), Paul Franke (Simpleton), Erich Leinsdorf conducting.

The second "Boris Godunov" did not have the dynamic presence of George London to hold it together, but was dominated by the smaller-scale Boris of Cesare Siepi, in contrast to the flamboyance of the Shostakovich scoring.

Brenda Lewis, in her first Marina on this stage, unexpectedly found herself paired with a new Grigori as well: William Olvis, in place of the indisposed Brian Sullivan. Aside from a little flattery by Miss Lewis, they got through their big duet magnificently.

Since, however, in this version the duet is now illogically followed by the Polonaise, it was not quite the triumph it might have been, had they brought down the curtain. Shostakovich's only apparent excuse for this reversal of

sequence is that Mussorgsky wrote no music to get the dancers off the stage again.

The lovers are not the only ones who ought to complain, for Rangoni's supreme moment of triumph is likewise lost in the shuffle. In her earlier scene with Mr. Borg, Miss Lewis outshone him even when he crouched malevolently over her—a very one-sided contest.

Mr. Olvis's high voice had a plaintive quality in the cell which later rang out exuberantly, and his enunciation was extremely clear. His gestures were fairly conventional, but his bearing gave promise of growing individuality.

—Jack Diether



Louis Melancon

Jane Rhodes

## Carmen

Nov. 15.—Jane Rhodes (Carmen) (Debut), Nikola Nikolov (Don José), Teresa Stratas (Micaela), Lorenzo Testi (Escamillo), Norman Scott (Zuniga), Clifford Harvuot (Morales), Carlotta Ordassy (Frasquita), Helen Vanni (Mercedes), George Cehanovsky (Dancatre), Paul Franke (Remendado), Solo Dancers: Nancy King and Bruce Marks, Jean Morel conducting.

The saving grace of this generally rather decrepit performance was the presence of the French soprano Jane Rhodes, who made her debut at the Metropolitan in the title role of "Carmen". Miss Rhodes has been singing in this role in the lavishly spectacular production currently at the Paris Opéra.

It was her acting, rather than her singing, which impressed one on this occasion. After seeing how magnetically she can hold a stage and how psychologically detailed a characterization she can build, it is not surprising to learn that she studied at the Paris Centre d'Art Dramatique and made her stage debut at the Théâtre du Châtelet, before embarking on her operatic career. Her Paris Opéra debut was in 1957, as Marguerite in Berlioz's "Damnation of Faust".

Miss Rhodes has also appeared as Salome and Senta, which may be a partial explanation of the far from happy state of her voice, which was spread and breathy at the top and uneven in scale. She does not have the volume or sturdiness of voice, in my opinion, to sing such roles safely. Even in "Carmen" she had her problems with the lower range. Ideally, the role should be sung by a true mezzo-soprano who can go up, rather than by a soprano who can go down, for the coloration is predominantly mezzo. Be all this as it may, Miss Rhodes gave us a Carmen that was visually alive and dramatically assured.

Vocally, the general state of affairs may be clarified by the fact that Miss Stratas won herself a tremendous ovation for her charming and smooth, but by no means extraordinary, performance of "Je dis que rien ne m'épouvante". It was simply that the audience was starved for some polished and pure-toned singing.

I have heard worse Don Josés and Escamillos than Mr. Nikolov and Mr. Testi (unbelievable as it may seem to those who were present), but very few—and not at the Metropolitan. Mr. Nikolov was musically insecure and extremely nervous, though he did imbue the role with a sincere dramatic intensity, as far as he was able. And Mr. Testi combined a throaty, unwieldy tone production with the kind of French that only an Italian who has obviously not wasted much time upon the language can sing.

The lesser roles were better sung. Miss Ordassy let out some Wagnerian war-whoops occasionally, but she and Miss Vanni did very well. And the others also were alert. Mr. Morel seemed a bit discouraged with the evening and his conducting (though neat and knowing) had sunk to the routine.

—Robert Sabin

## NEW YORK CITY OPERA

### The Inspector General

Oct. 19.—Herbert Beattie (Mayor), John Macurdy (Judge), Chester Ludgin (Charity Commissioner), Maurice Stern (Postmaster), Michael Carolan (Bobschinskij), Dan Merri-man (Dobtschinskij), Charles Broadhurst (Mayor's Servant), Ruth Kobart (Mayor's Wife), Patricia Brooks (Mayor's Daughter), Joan Porter (Avdotya), Jon Crain (Chlestakow), Arnold Voketaitis (Ossip), Charles Herrick (Waiter), Mary Lesawyer (Widow), Regina Sarfaty (Locksmith's Wife). Conducted by Werner Egk (Debut). Staged by William Ball. Scenery by Joseph Weishar. Costumes by Patton Campbell.

The distinguished German composer, Werner Egk, here set himself the potentially dangerous and thankless task of setting to music a famous comedy by Nikolai Gogol, recently the subject of a movie starring Danny Kaye, about a mendicant rascal who is mistaken for a government official on an inspection tour by the corrupt elders of a Russian village and is wine, dined and bribed by the men and seduced by the women until he has had his fill of the game and disappears minutes before the townspeople discover they have been

duped. It was performed in English.

If you have read the play or seen the movie, you know that this is a simple-minded, yet genuinely hilarious, farce. To set it to music is, as I said, potentially dangerous as well as thankless because the play as it stands is completely transparent and self-sufficient and music can make no important contribution to it. But music could get in the way if it was of the wrong kind.

Mr. Egk's music is not the wrong kind. It is discreet and, except for some ambitious choruses and ensemble numbers, mostly accompanimental in character. But it is not a particularly good kind either because it offers no counterpoise of wit and humor of its own to justify its existence. There is, to be sure, one musically diverting scene involving a seduction carried on in a kind of Frenchese, but on the whole the musical drolleries tend to be heavy-handed and lusterless.

One can only speculate about what Richard Strauss might have done with this subject and regret that it had not engaged the attention of Shostakovich in his early, unreconstructed days when he still could produce such gems of satire as "The Age of Gold" and "Lady Macbeth".

The production was, I take it, authoritatively conducted by the composer himself. It was admirably staged with some good bits of comedy business by William Ball. The title role was a real workout for Jon Crain who hardly left the stage after his first entrance and barely had a moment to breathe in the headlong plunge of his adventure. Herbert Beattie, Chester Ludgin, Ruth Kobart, Patricia Brooks and several others in the cast turned in performances of high comedic calibre. —Ronald Eyer

### La Bohème

Oct. 23, 2:30.—Dolores Mari (Mimi), Karol Loraine (Musetta) (Debut), David Poleri (Rodolfo), William Chapman (Marcello), Richard Fredricks (Schaunard), Joshua Hecht (Colline), Dan Merriman (Benoit), Arnold Voketaitis (Alcindoro), Maurice Stern (Par-pignol), Glenn Dowlen, Don Yule (Guards). Emerson Buckley conducting.

For the third La Bohème of the season the City Center employed a new set of principals. Karol Loraine made a successful debut with the company as Musetta. She acted the part well, and showed a rather small voice, unevenly produced but brightly hued, and used with musicianship. She even observed the pianissimo markings in her famous waltz.

Dolores Mari was the Mimi, and it seems safe to say it is not one of her better parts. Her voice was not well focussed, and she distorted phrases in order to achieve lyricism.

In his first Rodolfo of the season David Poleri showed only a small part of the rich tenor resources he spent so prodigally eight years ago. His interpretation was small-scaled, and there were difficult moments for him. Nonetheless, a combination of fine acting, singing within his means, and musicianship

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(Continued from page 53)  
made his performance extremely sympathetic.

Contrasting with this was the Mar-cello of William Chapman, a Ruffo-like interpretation relying more on pure vocalism than on any subtleties. Fortunately, Mr. Chapman has a big, rich, dark voice that carried the day. The interplay of the four young Bohemians was very well done. —Stephen Addiss

## Rigoletto

Oct. 30.—John Alexander (Duke), Louis Quilico (Rigoletto), Nadja Witkowska (Gilda), Joshua Hecht (Sparafucile), Cecilia Ward (Maddalena), Mary Lesawyer (Giovanna), Arnold Voketaitis (Count Monterone), William Metcalf (Marullo), Maurice Stern (Borsa), Richard Fredericks (Count Ceprano), Rita Metzger (Countess Ceprano), Stephanie Reynolds (a Page), Emerson Buckley conducting, Allen Fletcher, Stage Director (Debut), Robert Joffrey (Choreography), William Jonson (Chorus Master).

The first City Center "Rigoletto" of the season—in fact, the first since 1956—had a bright and fresh performance. Not the least of the production's virtues involved Mr. Fletcher's staging, which always moved fluently, without dead or slow spots. The action was in keeping with the dramatic significance of situations, retaining interest without drawing unnecessary attention to itself.

Mr. Alexander's singing was virile and intense in quality, and smoothly lyrical. Mr. Quilico's voice was a little rough, but by Act II this was forgotten because of the unusual cogency of his singing and acting.

Miss Witkowska was very attractive vocally and visually. Clarity and agility were hallmarks of her coloratura work. Miss Ward's singing was colorful and accurate. She substituted for Sofia Steffan on this occasion. She should project her voice a little more strongly in ensemble.

Mr. Buckley's conducting—warm, precise, with much insight—was an important stimulating and unifying factor in the success of the performance.

—David J. Baruch

## Other Performances

In the performance of Carmen on Nov. 6, the following artists appeared in their roles for the first time this season: Jean Sanders (Carmen), Jon Crain (Don Jose), and Joy Clements (Micaela).

## AMERICAN OPERA SOCIETY

### Orfeo ed Euridice

Town Hall, Nov. 1.—Gluck: "Orfeo ed Euridice", Giulietta Simionato (Orfeo) Irma Gonzales (Euridice), Mildred Allen (Amore), Chorus trained by Margaret Hillis, Antonio de Almeida conducting.

This performance of the Gluck masterpiece was especially notable for its transparent and beautiful texture. The American Opera Society used Gluck's final version of the score, prepared for the Paris production in 1774. In this version he lightened the orchestration he had used in Vienna. He also changed many sections in the 1762 version and added new vocal numbers

and ballet music. The source material used by the American Opera Society was the original French edition published in Paris about 1799 by Des Lauriers. As the program notes pointed out, the version usually heard today is not the Viennese version of 1762 but a revised orchestration made by Berlioz for the production at the Théâtre Lyrique in 1859 and adopted by later German publishers.

It so happened that the last performance of the opera I had heard was at the Salzburg Festival in 1959 with Karajan conducting and Miss Simionato in the role of Orfeo. And I could not help reflecting how much more lovely and convincing this one was, purely as music, despite the great conductor and lavish stage production at Salzburg, for simplicity and transparency are the essence of Gluck.

Of course, the half-hearted attempts at staging by the American Opera Society are awkward and unnecessary. A concert performance is a concert performance, and draping your chorus with cloaks and scarves, and dimming lights, and putting in snippets of realistic stage business only remind the beholder of the lack of the theatre. Furthermore, the device of having Miss Simionato mount a podium to sing "Che farò?" was tasteless and disturbing. But these things, although annoying, could not destroy the musical eloquence of the performance.

Orfeo may not lie most happily for her voice, but Miss Simionato sings the role with sovereign elegance and dramatic intensity. Stunning in a black gown, with diamonds glittering against its sumptuous simplicity, she dominated the stage every second she was on it. Miss Gonzales had the lovely lyric voice for the role of Euridice, although I could not help feeling that her production at times was a little constricted. Those beautiful tones of hers should really soar, no matter what the dynamics and voice line. As Amore, Miss Allen brought a solid voice to a role that is too often assigned to chirpers and warblers. If not as finished in style as it might have been, hers was a delightful performance.

Mr. Almeida, a young and extremely good-looking Portuguese-American conductor whose headquarters are in Paris, made an excellent impression. Like Thomas Schippers, he is obviously a sincere and hard-working musician and not just a matinee idol with a baton. The orchestral balances were good; he always preserved a singing line; and he kept his artists alert throughout the score. Nor should praise for the chorus trained by Margaret Hillis be omitted. Naturally, the Chorus of the Furies lacked weight and impact, but even these frenetic passages were effective.

During the intermission, Giovanni Martinelli (who received an ovation that showed how well we all remember his glorious years at the Metropolitan) paid tribute to Lady Gabriel, who had made this performance possible.

—Robert Sabin

# RECITALS IN NEW YORK

## Julian Bream . Lutenist, Guitarist

Town Hall, Oct. 15.—Elizabethan Lute Music, John Dowland: "Queen Elizabeth's Galliard," "Mignarda," "The Battle Galliard." Thomas Morley: "Pavan." Robert Johnson: "Almaines." Philip Rossiter: "Galliard." Francis Cutting: "Greensleeves." "Walsingham." Almaine. John Dowland: Fantasia. Guitar: Monteverdi: Suite from "Orfeo." J. S. Bach: Prelude, Siciliano, and Fugue. Mozart: Andante and Allegro. Frank Martin: Quatre Pièces Brèves. Falla: "Homenaje pour le tombeau de Debussy." "Danse du meunier." Ravel: "Pavane pour une infante défunte." Albeniz "Sevilla."

This was the first time I had found it possible to hear Julian Bream, though he had been praised to me in the highest terms by no less an authority than Andres Segovia. And I can only surmise the circumstances that kept me so long from hearing so magnificent an artist. For, like Segovia, Mr. Bream is a poet in tones as well as a technical wizard. When one listens to him, one feels that one is hearing the soul of the lute and the soul of the guitar.

Especially magical were the lute pieces. Tenuous, iridescent, sharply etched, this old music has a piercing loveliness that takes one straight back to the glories of the English renaissance. Mr. Bream's fingers performed miracles on the multiple strings and in the Dowland Fantasia (the equivalent of a Liszt fantasia 300 years later) he displayed consummate virtuosity in the most exquisite taste.

But the guitar pieces were also bewitching. His playing of the Bach was architecturally as well as coloristically superb. The little C minor Prelude "pour le luth" butchered by so many piano beginners was restored to pristine beauty, and the great fugue (familiar from the C major Violin Partita) sounded fascinating on the guitar. Two unforgettable experiences were the "Plainte," from the Martin pieces, and a Villa-Lobos Study, played as an encore, in which the instrument speaks a heart-searching language. The Mozart, too, was refreshing as spring water, and meltingly lovely in melodic shape. The hall was respectfully peopled, but it should have been bursting at the seams.

—Robert Sabin

## Laurel Hurley . . . . . Soprano

Town Hall, Oct. 17.—Purcell: "If Music Be the Food of Love"; "What Can We Poor Females Do." Mozart: "A questo seno, deh! vien!" Schubert: "Im Abendrot"; "Seligkeit"; "Im Frühling"; "An den Mond"; "Der Schmetterling"; "Die Liebe hat gelogen"; "Gott im Frühling." Bellini: "Qui la voce sua soave" and "Vien, diletto" from "I Puritani." Sergius Kagen: "The Mob Within the Heart." Fauré: "Tristesse"; "Mandoline"; "Dans les ruines d'une Abbaye"; "Aurore"; "Ici-bas" and "Notre amour."

Laurel Hurley has won a wide following at the Metropolitan Opera for her winning ways in soubrette roles. She has a marvelous smile, a girlish figure and a lyric voice—all assets for Offenbach and Mozart heroines. But who would assume she could sing Schubert



Laurel Hurley

Frank Lerner

with style, or Fauré with finesse? Well, she can, and she did at this recital, her first in Town Hall since her Naumburg award in 1951.

Her choice of music would have done credit to the most conscientious lieder-singer. The Bellini aria, which brought the first half to a dramatic conclusion, was the only operatic excerpt.

Miss Hurley's voice, essentially, is light. The tones she produces are sweet and clear, but the voice can take on effective dramatic color when it is needed, as was the case in Sergius Kagen's brooding, astringent setting of eight poems by Emily Dickinson, "The Mob Within the Heart."

The Schubert lieder and Fauré group were outstanding contributions to a distinguished evening of singing. Miss Hurley had obviously spent much time on them.

Miss Hurley's audience was large and when the cheers died down she sang three encores, including an amusing song by her accompanist Mr. Kagen, "How Pleasant It Is to Have Money." Assisting in the other Kagen contribution were Matthew Raimondi, violin; Frank Levy, cello; Samuel Baron, flute, and David Glazer, clarinet.

—Wriston Locklair

### McHenry Boatwright . . . Baritone

Town Hall, Oct. 18.—Stradella: "Se nel ben," "A porfria vecchiarella." Bach: "Good Fellows Be Merry." Brahms: "Vier ernste Gesänge." Ravel: "Don Quichotte à Dulcinée." Wolf: "Michelangelo Lieder." Barber: "Sure On This Shining Night." "I Hear an Army." Copland: "The Dodger." Carpenter: "The One Unknown." "Serenade." Spirituals (arranged by McHenry Boatwright): "Let Us Break Bread Together," "Steal Away," "He's Got the Whole World In His Hands." Paul Ulanowsky, pianist.

One rarely hears an artist who seems to enjoy singing as much as does McHenry Boatwright. And I must say I enjoyed listening to him. There was a heartiness about his performance that was enjoyable, even when it overpowered the music, as in the Stradella, Bach, and Brahms songs.

This same quality, however, brought sense and vitality to the Ravel pieces. I am not convinced that Mr. Boatwright is truly a baritone. The extreme darkness of his tone and the often constricted upper register of his voice seem

to indicate he would be more at home in the bass range.

The high point of the evening was his superb performance of Wolf's "Michelangelo Lieder". It was done in a poignant, dramatic manner that was highly moving. Mr. Boatwright was blessed with masterful accompaniments by Paul Ulanowsky. —John Ardoin

### Sviatoslav Richter . . . . . Pianist

Carnegie Hall, Oct. 19 (Debut).—Beethoven: Sonata No. 3, C major, Op. 2; Sonata No. 9, E major, Op. 14; Sonata No. 12, A flat major, Op. 26; Sonata No. 22, F major, Op. 54; Sonata No. 23, F minor, Op. 57 ("Appassionata").

Oct. 23.—Prokofiev: Sonatine pastorale, Op. 59; "Paysage", Op. 59; Piece No. 3 from "Pensées", Op. 62; Sonata No. 6, A major, Op. 82; Sonata No. 8, B flat major, Op. 86.

Oct. 25.—Haydn: Sonata, C major. Schumann: Three Novelettes, Op. 21. Nos. 1 in F major, 2 in D major, and 8 in F sharp minor-D major. Debussy: "Suite Bergamasque"; "Images"; "Reflets dans l'eau"; "Homage à Rameau"; and "Mouvement"; "L'Île joyeuse". Oct. 28.—Beethoven: Sonata No. 7, Op. 10, No. 3. Schumann: Three Novelettes, Op. 21, Nos. 1 in F major, 2 in D major, and 8 in F sharp minor-D major. Rachmaninoff: Ten Preludes from Op. 23 and Op. 32.

Oct. 30.—Schumann: Phantasie, C major, Op. 17. Chopin: Scherzo, E major, Op. 54. Ravel: "Pavane pour une infante défunte"; "Jeux d'eau"; "Oiseaux tristes". Scriabin: Sonata No. 5, F sharp major, Op. 53.

Oct. 19.—Long before Sviatoslav Richter launched this historic series of concerts with his New York debut program on Oct. 19 the musical world had generally agreed that he was one of the greatest pianists of our age. By the time he had finished them I am sure that New York had swung solidly into the column of assent. For in a range of repertoire wide enough to test all the facets of his art, he had proved to be one of those supreme musicians who have solved every technical problem and have proved every interpretative challenge. Like Hofmann, like Rachmaninoff, like Schnabel, he throws a long shadow; he is a giant.

There are many Richters, but it was Richter the intellectual and the classicist who chose for this strategically vital debut an all-Beethoven program containing three sonatas neglected by most pianists as unimportant or ungrateful. Well, we soon found out that nothing is unimportant or ungrateful in the hands of a master. Nos. 9, 12, and 22 were quite as fascinating in their way as the brilliant No. 3 and the heroic No. 23.

The C major Sonata is a piano concerto in miniature. It even contains a little cadenza. Technically, it is a challenge to the bravura player; musically, it is fully worthy of Haydn, to whom Beethoven dedicated it. The marvels of Mr. Richter's technique were unfolded in it—his purling scales, his impeccable thirds, his wonderfully articulate broken octaves, his graceful turns, and his gleaming trills.

In the Adagio, he revealed his profound sense of musical structure and significance. The spacing and color contrast of the fortissimo chords and the over-all pacing created a noble musical perspective. Furthermore, he played all of the repeats, in itself a sign of unusual sensitivity to the laws of classic form. His execution of the Scherzo was

(Continued on page 56)

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JOSEPH MORTON  
Notary Public.

(Seal)

(My commission expires March 30, 1961).

(Continued from page 55)

a memorable demonstration of the fact  
that evenness and accent rather than  
mere speed are what give the winged  
quality to such a movement. And how  
gossamer were those arpeggios in the  
trio!

In the E major Sonata, Mr. Richter  
said the last word in broken thirds in  
the first movement. It was enough to  
make a struggling student weep. The  
Allegretto was an example of the un-  
orthodox approach he frequently takes  
to familiar music. It was very slow  
and tragic in mood, and I, for one, was  
willing to accept it in its new guise. The  
Rondo was a miracle of liquid velocity  
and drypoint clarity.

The A flat major Sonata, so full of  
pitfalls for the interpreter, was a high  
point of the evening. I shall never for-  
get how beautifully Mr. Richter played  
the second variation of the first move-  
ment with the theme in 16ths in the  
left hand and the answers in 32nds in  
the right hand. Not a trace of heaviness!

The Scherzo was set off by his mellow  
playing of the trio, and for once the  
tremolandos in the Funeral March  
sounded full-throated and pianistic. In  
the finale we danced with the whirl-  
wind.

The canonic octave passages in the  
F major Sonata were a lesson in enun-  
ciation and phrasing; the chains of  
trills left one amazed at their ease and  
continuity; and the Allegretto of the  
second movement turned out to be a  
marvelous Prestissimo.

Needless to say, Mr. Richter's "Ap-  
passionata" was a stirring experience.  
Perhaps the most memorable feature of  
it was neither the grandiose passion of  
the opening movement nor the white-  
hot frenzy of the closing pages, but the  
noble and heartfelt song of the slow  
movement. Mr. Richter has "the gift to  
be simple", and he can sing a melody  
with divine spontaneity.

Oct. 23.—To me, the most wondrous  
of Mr. Richter's achievements was his  
all-Prokofiev recital. For here his play-  
ing was a revelation of new worlds which  
I had never discovered in the interpreta-  
tions of other pianists. True, Horowitz  
used to tear through the sonatas and  
other works in grandiose style, and other  
pianists have done well with a more lyric  
and poetic approach. But never had I  
heard the perfect combination that is  
the key to this marvelous music: a  
limitless technique enhanced by a feel-  
ing for bravura; a masterly sense of  
musical architecture; a poetic tempera-  
ment and sensitivity; and an under-  
standing of Prokofiev's temperament,  
with its curious blending of Lisztian  
diablerie with Russian introspection.

I do not have the space to itemize  
the miracles of fingers, heart, and brain  
that occurred in these performances, but  
I should like to emphasize that the  
secret of Mr. Richter's sorcery was his  
concentration on the expressive and  
structural aspects of this music rather  
than on its virtuosic qualities. They say  
that Oscar Wilde used to launch his  
most brilliant epigrams with the casual-

ness of perfect art. And Mr. Richter  
plays Prokofiev's most daring passages  
with a comparable ease and elegance.

Oct. 25.—As one might have anti-  
cipated, Mr. Richter's Haydn was crys-  
tal clear and strongly contrapuntal in  
feeling—like Landowska's. The themes  
both sang and danced together, and  
every detail fell into a noble design. The  
Schumann Novelettes were the essence  
of romanticism. The exquisite melody  
in the second section of the F major,  
the impassioned reiterative figures of  
the D major, and the dramatic con-  
trasts of No. 8 found in him the ideal  
interpreter.

Equally magical was his Debussy  
playing. Not since Gieseking have we  
heard such consummate coloring, fluid-  
ity, and evocative power. Richter uses  
more pedal and a smaller canvas, but  
one gets the same sense of infinite  
shades and merging tonal shapes. His  
performance of "L'Île joyeuse" was the  
most intoxicating experience I have had  
in a concert hall in many years.

Oct. 30.—Mr. Richter played the  
Schumann Phantasie (that touchstone of  
pianistic mastery) in a truly improvisa-  
tional manner, as Hofmann used to play  
it. The music seemed to grow under his  
fingers. As for the celebrated skips, he  
flew through them as if they were a  
mere exuberant whim, without a trace  
of effort. Loveliest of all was his noble  
playing of the final section. The Chopin  
Scherzo was the epitome of elegance  
and wit. And in the Ravel Mr. Richter  
once again proved his right to the  
Gieseking succession. The "Jeux d'eau"  
was quite incredible—frighteningly fast  
in tempo, yet not in the least hurried or  
blurred, and as richly-hued as a Monet.

But the peak of the evening was the  
frenzied, but also subtle and poetic, per-  
formance of the mad Scriabin Fifth  
Sonata, which left all of us limp with  
excitement and suspense. I was follow-  
ing with the text and my eyes still re-  
fuse to believe what my ears heard. Hu-  
man hands simply cannot move so fast  
and so expressively! —Robert Sabin

Oct. 28.—Opening with another of  
the low-opus sonatas of Beethoven, Mr.  
Richter again demonstrated his mastery  
of the music of this composer in which  
he is something of a specialist, if a  
musician of such universal artistry as  
Mr. Richter should be called a specialist  
in any one historical area, and I don't  
think he should.

The Schumann Novelettes and the  
Rachmaninoff Preludes quickly revealed  
that he is as much a "specialist" in this  
music as in Beethoven. One has only  
to recall the beautifully articulated le-  
gato melody of the F major Novelette  
emerging seemingly from another instru-  
ment elsewhere on the stage, and the  
wonderfully live sense of rhythm which  
informed the F sharp minor and made  
crystal-clear the structural elements  
which so easily get befogged in the  
more difficult works of Schumann.

Rhythm, indeed, seems to be one of  
the main sources from which springs

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this pianist's wondrous lucidity and communicability. We used to say this about Toscanini, and it often is mentioned in relation to the piano-playing of Glenn Gould. There is a quite apparent inner bodily rhythm which expresses itself even when he approaches the piano, bows, and sits down, and it pervades every turn of phrase and the molding of every melodic utterance. With him, music not only sings, it dances.

If genius is the infinite capacity to take pains, it revealed itself in the Beethoven Sonata, Op. 10, No. 3. This surely is not the most endearing of the 32, but when nothing is taken for granted, when nothing is regarded as trivial, when the smallest design in sound is shown to be pregnant with purpose, this sonata becomes a whole new experience for the listener. Here, then, we saw another facet of the Richter mastery.

The Rachmaninoff Preludes—not including the popular G minor or the C sharp minor—provided a lengthy tour de force for Richter the technician. They were interesting to hear because they are so seldom played nowadays; but musically they sounded empty and scarcely worth the trouble. Needless to say, there was a capacity audience and the encores went on forever:

—Ronald Eyer

#### Mieczyslaw Horszowski . . Pianist

Kaufmann Concert Hall, Oct. 19.—Mozart: Sonatas K. 279, K. 280, K. 281, K. 282, K. 283, K. 284.

Mieczyslaw Horszowski has a big project before him—a cycle of the complete 19 piano sonatas of Mozart. He is playing the series in chronological order in four concerts. The six sonatas of this program date from 1774 and 1775. The Third Sonata in B flat major was the sparkling gem of the lot, together with the ravishing Adagio of the F major Sonata.

It is evident that Mr. Horszowski has lived with this music and loved it for a long time. After a nervous start in the C major Sonata he settled down to do some memorable playing. He has a soft, caressing legato which gives the music a constant flow. The only fault I could find was the excessive speed of some of the allegros and in particular the Presto of the G major Sonata.

—John Ardoin

#### Fine Arts String Quartet

Vanderbilt Hall, Oct. 21.—Britten: Quartet No. 2 in C, Op. 36. Mozart: Quartets for Flute and Strings, K. 285a and 298. (John Wummer, flutist). Brahms: Quartet in A Minor, Op. 51, No. 2.

The Fine Arts Quartet, which introduced Britten's Second Quartet (1945) to this country, gave a performance of the work at New York University. It is an increasingly striking work in three movements, composed in homage to Henry Purcell, but thoroughly original in its thinking and obviously congenial to this fine group of players.

Its Allegro Calmo is built on an

(Continued on page 58)

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(Continued from page 57)

interval of a tenth, and in the reprise its three subjects are all presented simultaneously. The Scherzo (Vivace) is in the tonic minor, and muted throughout. The finale is a chaconne (or Chacony, in the Purcell tradition) on a long-striding double-dotted theme.

The 21 variations are vigorously inventive, and the nine-bar clausal pattern is thrice interrupted by composed cadenzas for different instruments. This suited the Fine Arts virtuosi very well, though the second violinist Abram Loft was fobbed off with a single high C accompanying the violist's cadenza. Britten should really have been more considerate of a poor second's feelings.

The other works on the program were as sensitively performed as the Britten. —Jack Diether

### Naumburg Award Finals

Grace Rainey Rogers Auditorium, Oct. 21: Tartini-Kreisler: Variations on a Theme of Corelli, Bach: Fugue from Sonata in C for violin alone, Imbrie: Impromptu (First Performance), Vieuxtemps: Concerto in A minor, Op. 37.

David Nadien ..... Violinist  
Walton: First Movement & Violin Concerto.  
Bach: Chaconne for violin alone, Chausson: "Poeme"

Stanley Plummer ..... Violinist  
Schumann: Fantasy in C, Op. 131, Bartok: Fuga (Sonata for violin alone), Bach: Sarabande and Bourree from Partita in B minor, Paganini: "Moses" Fantasy.

Joseph Silverstein ..... Violinist

Departing from its past procedure of judging contestants in private and then presenting the winner in a Town Hall recital, the Walter W. Naumburg Foundation, in this year's international string competition, presented the finalists — David Nadien, Stanley Plummer and Joseph Silverstein — in this public concert in which each was permitted to play a half-hour recital.

Mr. Nadien had a little more time, possibly, because he introduced the new Andrew Imbrie work which was commissioned by the foundation as part of its program to aid composers.

After the concert, the jurors retired to pick the winner. The lucky finalist was Joseph Silverstein, the third-place runner-up in last year's Queen Elisabeth of Belgium International Competition. The 28-year-old Detroit-born violinist is currently a member of the Boston Symphony.

As the Naumburg Award winner, Mr. Silverstein receives the largest prize ever offered a string contestant in this country—\$5,000 in cash and the equivalent of \$20,000 in the extras that go with it. This includes a two-year contract with the Herbert Barrett Management, subsidized foreign and American tours, a solo appearance with the New York Philharmonic, a New York solo recital, and a recording for Columbia Records.

Mr. Nadien, who won the Edgar M. Leventritt Award in 1946, and Mr. Plummer, who was the winner of the 1951 National Federation of Music Clubs' young artists competition, were awarded \$1,750 each.

In announcing the awards from the stage, following the jury's post-concert deliberations, Leopold Mannes, the jury



Fay Foto Service

William Schuman presents Naumburg Award to Joseph Silverstein

chairman, also outlined the new policy under which future Naumburg contest winners, beginning with Mr. Silverstein, will make their New York appearances at the close of the two-year managerial contract, rather than at the beginning. Naumburg competitions will be held biennially and the next, in 1962, will be for pianists.

The three young violinists had one thing in common. Besides giving good accounts of themselves, they all made their best impressions in works that are typical of the 19th century romantic school, the Vieuxtemps, Chausson, and Paganini music. Boris Barere was Mr. Nadien's self-effacing accompanist. Charles Wadsworth was the more assertive pianist for the other two.

Besides Mr. Mannes, the judges were Paul Doktor, Madeline Foley, Lillian Fuchs, Robert Gerle, Joseph Knitzer, William Knitzer, William Kroll, Hans Letz, Dorothy Minty, Aldo Parisot, Oscar Shumsky, Isaac Stern and Efreim Zimbalist. Leonard Bernstein, listed among the jurors, was unable to appear.

—Rafael Kammerer

### Louis Kentner ..... Pianist

Judson Hall, Oct. 21—Beethoven: Sonatas No. 1 in F minor, Op. 2, No. 1; No. 2 in A major, Op. 2, No. 2; No. 3 in C major, Op. 2, No. 3, and No. 32 in C minor, Op. 111.

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Louis Kentner

series does not occur often these days—even in New York. To open the attractively refurbished Judson Hall, formerly known as Carl Fischer Hall, the eminent British-Hungarian pianist Louis Kentner is performing the Beethoven sonatas in their entirety. He last gave the series in Paris three years ago, but London, Budapest and Venice have heard him in the cycle. He is playing them here in seven recitals.

Earlier in the day Mr. Kentner had told me he was not sure New Yorkers were interested in the Beethoven sonatas en masse. His doubts must have been erased during the recital, for the hall was comfortably filled, and the cheers and standing tribute he received at the end of the concluding sonata were sufficient evidence.

Since Mr. Kentner does not believe that the sonatas in chronological order make for the most interesting programming, he has grouped them for the best contrasting effect.

Although the early sonatas are lyric and ingratiating, they are not necessarily simple, as some of our younger pianists seem to believe. An artist like Mr. Kentner, brilliant technique aside, has the wisdom to give us insights into these pieces that often escape the less dedicated. His phrasing in the third and fourth movements of the C major sonata, to cite just one example, revealed new color and nuance.

In a 16-page booklet of notes on the sonatas, Mr. Kentner quotes a well-known musician as saying, "There are two kinds of pianists, those who can play the first movement of Op. 111, and those who can play the second!" Mr. Kentner can play both of them, and superbly.

Mr. Kentner gave three encores including that tuneful tantrum, "Rage Over the Lost Penny" and "Für Elise". —Wriston Locklair

### Isaac Stern ..... Violinist

Rogers Auditorium, Oct. 22—Mozart: Sonata in G major, K. 301. Beethoven: Sonata in C minor, Op. 30, No. 2. Bartok: Rhapsody No. 1. Schumann: "Intermezzo". Brahms: Sonatensatz. Szymanowski: "Chant de Roxane". Paganini-Szymanowski: Caprice No. 24. Alexander Zakin, pianist.

Words can add very little to a program played ideally by a major artist at his best. Such was the case with this concert. More and more it seems to me that one mark of a consummate artist, or a composer, for that matter, is his handling of rhythm. Mr. Stern has this problem firmly in hand. His mastery in achieving concise, clean rhythms was responsible for the hair-raising performance which he and his able partner Alexander Zakin gave of the Beethoven C minor Sonata.

The Szymanowski version of the Paganini Caprice No. 24, is an interesting recreation and emerges decidedly more Polish than Italian, to Mr. Szymanowski's credit. It was good, too, to hear the Brahms Scherzo of the Dietrich-Schumann-Brahms Sonata.

—John Ardoin

## Richard Goodlake . . . . Baritone

Town Hall, Oct. 23 (Debut)—Frescobaldi: "Se l'aura spira." Handel: "Ne men con l'ombre." Peri: "O miei giorni fugaci." Stradella: "A porfiria vecchiarella." Schubert: "An die Leyer" and "Die Stadt." Brahms: "Auf dem Kirchhofe" "Die Mainacht" and "Salamander." Dello Joio: "The Creed of Pierre Cauchon" from "The Triumph of St. Joan." Fauré: "Les Berceaux." "Clair de Lune" and "Nôtre amour." Poulenc: "Hotel" and "Voyage à Paris." Tom Scott arr. "Wailie, Wailie." Daniel Wolf: "The Old Woman." Charles Ives: "Walking." Virgil Thomson: "Dirge." Cellius Dougherty: "Taxi" and "Upstream" (First Performance).

It is always a pleasure to see a young man, at his debut recital, walk on stage with an air of confidence and proceed to demonstrate that he is a serious talent. Richard Goodlake's preparation for a career includes study at the Peabody Conservatory in Baltimore, at the Fontainebleau School of Music in Fontainebleau, and numerous radio and TV appearances in and around Paris.

With Paul Ulanowsky as his accompanist, Mr. Goodlake moved through a program of varying styles and languages with ease and assurance. His voice is



Richard Goodlake

not especially strong at the top, as some of the high notes in the Dello Joio aria demonstrated. But the range is wide, and he can produce sufficient color and contrast to handle a variety of songs.

Mr. Goodlake made his best impression in the group of Fauré and Poulenc songs. His diction is excellent, and he delightfully projected the charm and nuance of "Nôtre amour" and "Voyage à Paris".

A large audience, many of them Southerners (Mr. Goodlake is from North Carolina), was enthusiastic about the singer—so much so that on more than one occasion a premature hand-clap ruined the mood Mr. Goodlake had gone to some length to establish.

—Wriston Locklair

## John Perras . . . . . Flutist Erich Leber . . . . Harpsichordist

Carnegie Recital Hall, Oct. 25.—Handel: Sonata in E minor. Couperin: Troisième Concert. Bach: Sonata in B minor for flute and clavier; Sonata in A minor for flute solo. Telemann: Sonata in B minor. Corelli: Variations on "La Folia".

This delectable program of music for flute and harpsichord was a veritable cross section of the baroque repertoire. Mr. Perras was a member of the

(Continued on page 60)

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(Continued from page 59)

Toronto Symphony for two seasons, before embarking on a career as a soloist. He has appeared in that capacity with the Gramercy Chamber Ensemble, at Composers' Forums at the Donnell Library, Kaufman Auditorium, and Columbia University, and in the Phoenix Theatre production of "Pictures in the Hallway". He was a member of the Fromm Group last summer at Tanglewood and Princeton.

At Mr. Perras's second concert on Jan. 9, 1961, he will turn his attention to the modern repertoire and will include on his program the world premieres of works by David Amram and Harold Farberman.

### Vienna Wind Ensemble Friedrich Gulda . . . . . Pianist

Town Hall, Oct. 25.—Mozart: Quintet in E flat major, K. 452. Beethoven: Piano Sonata in D major, Op. 28; Quintet in E flat major, Op. 16.

It was a rare opportunity to hear these artists perform two seldom-heard Mozart and Beethoven quintets for piano and winds. The Beethoven quintet gets some performances in the composer's re-arrangement for piano and strings. But the Mozart is a decided novelty. It was composed in 1784, and its demands on all five instruments are no less than that of a concerto. Mozart believed this work was "the best I have yet written in my life".

The slow movement of the Beethoven quintet, with its solo piano introduction, is among the composer's loveliest. Mr. Gulda played it affectingly, and his associates were equally responsive. In fact the quintet's final movement, with its dance-like figures, was perhaps the best played of all.

Mr. Gulda was heard between the quintets in the "Pastoral" Sonata in D, one of Beethoven's most amiable. The soloist's approach was exactly right. His tempos were conservative throughout, yet he brought the coda of the Rondo to a brilliant conclusion with a burst of acceleration.

Members of the wind ensemble were Karl Mayrhofer, oboe; Alfred Prinz, clarinet; Gottfried Freiberg, horn; and Karl Ohlberger, bassoon.

—Wriston Locklair

### Cesare Valletti . . . . . Tenor

Town Hall, Oct. 28.—Giordano: "Caro mio ben". Paisiello: "Nel cor più non mi sento". "Tre giorni son che Nina." Caccini: "Amarilli." Durante: "Danza, danza, fanciulla." Gluck: "O del mio dolce ardor." Martini: "Plaisir d'amour." Donaudy: "Vaghiissima sembianza." "O del mio amato ben." Massenet: "Pourquoi me réveiller" (from "Werther"). Quilter (arr. by): "Drink to me only with thine eyes." "Believe me if all Those Endering Young Charms." "Blow, Blow, Thou Winter Wind." Rachmaninoff: "The Isle." "In the Silence of the Night." Grieg: "I Love Thee." "A Dream." Cilea: Lamento di Federico ("L'Arlesiana"). Leo Taubman, pianist.

Offering a somewhat lighter-veined program than in his previous recitals, Mr. Valletti by the magic of his art turned such things as the old English songs and those works by Giordano and Donaudy beloved by vocal students into

seemingly new-born creations. They were sung so beautifully, with so consummate a vocal mastery, and with such communicative warmth as to make them among the most spell-binding of the evening's offerings.

Although Mr. Valletti's voice has taken on a fuller, darker hue, he remains the lyric tenor *par excellence*. Within a limited dynamic range, Mr. Valletti was master of an infinitude of shadings. These were never applied arbitrarily but according to the expressive demands of the songs. Only once did the tenor seem to strain his voice and that was in reaching for a high tone in the Gluck aria, but here again the spirit of the song was communicated with such inner intensity as to make this, too, memorable.

In the closing Cilea aria Mr. Valletti displayed a vocal control that was as devastating as the bitter mood of disillusionment and despair it expressed. It brought in its wake a spontaneous ovation from an audience that filled the hall. Mr. Valletti graciously insisted that Mr. Taubman should share the applause.

The recital was recorded in its entirety. When and if released, it should prove a delight to all lovers of the art of song.

—Rafael Kammerer

### Anahid Ajemian . . . . . Violinist Maro Ajemian . . . . . Pianist

New School, Oct. 28.—Beethoven: Sonata No. 10, in G, Op. 96. Schuller: Music for Violin, Piano, and Percussion (Walter Rosenberger, percussion; the composer conducting). Bartók: Sonata No. 1.

Two young ladies, even the Ajemians, might seem to be no match for a male percussionist arrayed with large and small drums, vibraphone, and a whole assortment of suspended cymbals. But when the composer is Gunther Schuller in a relatively impressionist vein, the result is actually more a contest in tonal nuance than in volume.

The word "relatively" here is of course no joking matter to those not on sneaking terms with the 12-tone idiom. They will find nothing even remotely impressionist in such disassociated tones and timbres as Mr. Schuller keeps offering us throughout this composition. And indeed it is an austere, even abstract work without the dance accompaniment it has acquired in the hands of José Limon. But it is also a work of great delicacy, and perhaps that is enough to start with.

In addition to their regular chores, the Ajemians took on a gourd and maracas during a non-melodic interlude between the third and fourth movements. For the rest of the time, Mr. Rosenberger was able to make ends meet with the utmost vigilance, under the conductorial eye of the young composer.

Anahid Ajemian's strong, steady bowing arm received far more of a workout in the Beethoven and Bartók sonatas. The latter found her and her partner, as usual, thoroughly at home in the Serbic-Magyar idiom so ruggedly developed by Bartók in the early twenties—an exciting conclusion.

—Jack Diether

### Composer's Forum

Donnell Library Auditorium, Oct. 29.—Lawrence Moss: String Quartet (First New York Performance); Sonata for Violin and Piano. Gardner Read: Sonoric Fantasia No. 1, Op. 102 (World Premiere); String Quartet No. 1, Op. 100 (First New York Performance).

This season's inaugural Composer's Forum demonstrated once again the scope and competence of the work of lesser-known and younger American composers, and as such it fulfills a real need. In introducing Messrs. Read and Moss we meet two "professionals" who know how to shape a piece, make the right sounds and impress with conviction.

Mr. Read's "Sonoric Fantasia," imaginatively scored for harp, celesta and harpsichord, was coloristically effective though over-extended. One might question the rather "soupy" celesta writing and the over-use of imitation devices and glissandi. Most successful were the atmospheric and ringing sonorities of the opening pages. There was bounce and drive in Mr. Read's Quartet. A few good motor tunes sometimes did not get off the ground but nonetheless kept things on the go. The "Credo, Credo" four-note reminiscence became a bit wearing as time went on, and an ineffectual last movement coda was anticlimactic.

Mr. Moss's contributions were distinguished by invention and clean writing. All very neat! Especially pleasing were the variety and vitality in the variations movement of the Quartet. A certain over-consistency and a tendency to show an anonymous profile somewhat blunted the stronger aspects of his work. His is however, a genuine talent and one looks forward to further development.

—John B. Kennedy

### Helen Vanni . . . . . Mezzo-Soprano

Town Hall, Oct. 30.—Handel: "Ah! Spietato". Bach: "Komm, leite mich". Lully: Air de Venus and Air de Charité. Schumann: "Schöne Wiege meiner Leiden", "Die Kartenlegerin", "Nur ein lächelnder Blick", and "Ins Freie". Rossini: "Non più mesta" from "La Cenerentola". Debussy: Trois Chansons de France, Duparc: "Au pays où se fait la guerre". Wolf: "Der Knabe und das Immllein", "Nun lass uns Frieden schliessen", "Nachtzauber", "Mein Liebster ist so klein", and "Zum neuen Jahr". Martin Rich, pianist.

When one hears such an impeccably sung recital as this, one wonders why Helen Vanni spends so much of her time in New York at the Metropolitan Opera. Not that she doesn't belong at the Metropolitan. The night before this superb recital she was giving a commendable account of herself as Suzuki in "Butterfly." But she brought such distinction, such fine musicianship, and such refined interpretative gifts to the recital literature that it seems a pity she does not give us more opportunities to hear her.

Miss Vanni's range is extensive. She handled with ease and elegance all the roulades and coloratura of the Rossini aria. And the fragile, intimate quality of the Debussy and Duparc songs were equally well met.

However, it was in the Schumann and Wolf lieder that Miss Vanni seemed

to make her most telling statements. A song as drenched with romance and atmosphere as Wolf's "Nachtzauber" was hauntingly expressed in the purest of tones. Likewise, the closing "Am neuen Jahr", as hopeful a hymn as anyone can imagine, found Miss Vanni in rapturous voice.

The evening was a memorable one for a large audience, and Mr. Rich's choice accompaniments played an integral role. —Wriston Locklair

#### Malcolm Frager . . . . . Pianist

Carnegie Hall, Oct. 31 (Debut).—Bach: Toccata in G minor. Haydn: Sonata in E flat (1780). Chopin: Etude Op. 10, No. 6; Tarantelle, Op. 43, Polonaise in G sharp minor; Scherzo No. 1 in B minor. Prokofiev: Sonata No. 6.

Having won first prizes in the 1959 Leventritt Competition and this year's Queen Elisabeth of Belgium Concours, Malcolm Frager met the gruelling test of a Carnegie Hall debut recital with flying colors.

Perhaps the most impressive aspect of Mr. Frager's playing was its air of deliberateness. Although he has technique to burn and knows his instrument, and the music he plays, from the inside out, there was a spaciousness about his performances that allowed even the fastest passages to sound unhurried while neither robbing them of their urgency or rhythmic bite. The fugal Gigue in the Bach Toccata was a case in point. The pace was deliberate, but the piece fairly sparkled under his fingers. The seldom played Haydn Sonata received a beautifully wrought and unhurried exposition.

It was in the Chopin and Prokofiev works, however, that the pianist displayed his gifts to the full. Tapping an impressive reservoir of hidden power, as it were, Mr. Frager let himself go in a climactic performance of the Prokofiev Sonata that was staggering in its propulsive virtuosity.

The Chopin works, too, were handled with an authoritative feeling for the idiom. Although the heartrending, dirge-like Etude was played with cool detachment, it was beautifully sung on the keyboard, as was the Christmas-carol section of the B minor Scherzo. The opening and closing sections of the latter held no terror for the pianist. He sailed through them in the grand manner. And there was grace, elegance and charm in his playing of the early salonish Polonaise.

That Mr. Frager can dash off a Liszt Rhapsody in the spirit of the 19th century virtuosity was evident in his dazzling performance of No. 8 as an encore. —Rafael Kammerer

#### Leonid Kogan . . . . . Violinist

Carnegie Hall, Nov. 2.—Locatelli-Ysaye: Sonata in F minor ("Au tombeau"). Richard Strauss: Sonata, Op. 18. J. S. Bach: Chaconne (from Partita in D minor for violin alone). Prokofiev: Sonata in D major, Op. 94b. Bloch: "Improvisations". Wieniawski: Theme and Variations. Andrei Mitnick, pianist.

Leonid Kogan is one of my favorite violinists and my only quarrel with him at this concert was with his program.

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The Ysaye version of the Locatelli sonata is a truly horrifying example of what the 19th century did to the 18th century, all in a spirit of affectionate revival. The thickened and sweetened violin part, the typically plush-and-velvet harmonies, the heavily ornate style of the music make one sigh for a breath of fresh air. Gone is the clean-lined elegance of classicism, and instead we have the portly, flushed, ponderous sentimentality of late 19th century romanticism. Having "débarrassé ma poitrine de ça" (as Max Beerbohm so unforgettably put it in his "Christmas Garland"), I should add that Mr. Kogan played this monstrosity very beautifully.

But to turn to the Strauss sonata, an early work that is little better than salon music, was adding stylistic insult to injury. Again, Mr. Kogan and Mr. Mitnick gave us a sumptuous performance, but at too great a musical sacrifice. The Bach Chaconne came just in time to save us from intellectual starvation. Mr. Kogan played it freely and romantically as to phrasing and rhythmic integration, but, in its own way, his performance was impressive.

It was in the powerful Prokofiev sonata that he really came into his own. Here, technical miracles were matched by musical insight and sympathy with the composer's coloristic genius. Mr. Kogan played the wonderful Bloch music so rhapsodically that he received a long ovation. And his bow became a wizard's wand in the fantastically difficult Wieniawski variations, a real museum piece but one worth resurrecting by so elegant and consummate a virtuoso as Mr. Kogan. —Robert Sabin

#### Miklos Gafni . . . . . Tenor

Town Hall, Nov. 2.—Handel: "Ombra mai fu" ("Xerxes"). Durante: "Danza, danza fanciulla". Monteverdi: "Lasciatemi morire" ("Orfeo"). Caccini: "Amarilli". Bartók: "Fekete Fod". "Elindultam", "Atalmennek". Kodaly: "A Csitári Hegyek Alatt". Hubay: "Rozsa Bokr". Halévy: "Rachel, quand du Seigneur" ("La Juive"). Verdi: "Dio mi potevi scagliar" ("Otello"). Hageman: "Do Not Go My Love". Gretchaninoff: "Over the Steppe". Charles: "When I Have Sung My Songs". Kamanoff: "The Lord Is My Shepherd". De Crescenzo: "Rondine al Nido". Falvo: "Dicitencello vuie". DeCurtis: "Tu, ca nun chagne". Tosti: "Marechiaro". Warner Bass, pianist.

There is no doubt that Miklos Gafni possesses a beautiful voice which is often effectively handled. He makes the most of his armory of tenor devices, from floating pianissimos to long-sound mezza-voce phrases. These qualities abounded in "Amarilli" and "Fekete Fod". But, when he began to climb into the upper reaches of his range and apply the power needed to deliver an aria like "Dio mi potevi scagliar", his voice was strained.

This was especially lamentable because the size of his voice and his full-blown style suggest a temperament that is fundamentally operatic. Apart from the Bartók and Kodaly songs, which found the singer at his best, the program itself contained too much encore material, which quickly paled.

—John Ardoin



Nikita Magaloff

#### Nikita Magaloff . . . . . Pianist

Carnegie Hall, Nov. 4.—Haydn: Sonata in C. Scarlatti: Sonatas in D (Longo 14), in B minor (Longo 33), in D (Longo 361). Chopin: Sonata in B minor. Stravinsky: Sonata. Schumann: "Papillons". Paganini-Liszt Etudes in E major and in A minor.

Returning after several years absence, Nikita Magaloff proved once again that he is a pianist for the connoisseur. Few can make a piano sound as ravishing as he did in this recital. His playing, too, contained an ingredient often absent from piano recitals today—magic!

The Russian pianist's playing had power and sweep on occasion. The corner movements of the Chopin Sonata had the grand manner in them as did the more spectacular variations in the Liszt A minor Etude. The E major Etudes were played with gossamer lightness and speed. That Mr. Magaloff's tone could be biting and acerbic where necessary was evident in his vital and rhythmic performance of the much neglected Stravinsky Sonata.

Although Mr. Magaloff's art is essentially lyrical and legato, it also embraces a great variety of semi-staccato touches which were put to exquisite use in the Scarlatti sonatas and the Rondo: Presto from Haydn's unduly neglected little Sonata in two movements.

Beauty of tone, masterly pedaling, and a rare insight into the Schumann idiom characterized Mr. Magaloff's performance of the "Papillons". No less beautiful and revealing were Mr. Magaloff's performances of the Schubert E flat impromptu, the Scriabin Nocturne for the Left Hand Alone which turned out to be a fantastic study in tonal chiaroscuro, and the Liszt "La Campanella", a dazzling bit of bravura playing, which were given as encores.

—Rafael Kammerer

#### Milton Thomas . . . . . Violist Shirley Verett-Carter . . . Soprano

Town Hall, No. 4.—Anonymous Venetian Galliard for Viola. Bach: Unaccompanied Suites in C minor and C major. Brahms: Two Songs for Voice, Viola, and Piano. Georgia Alest, pianist.

When Hilde Somer notified Norman Seaman a few hours before her scheduled piano recital that she would be unable to play because of illness, Mr. Seaman, a firm believer that the show must go on, found three excellent instru-

mentalists to take her place. Normally, under the circumstances, one would expect that such an impromptu gathering of musicians would mean performances of variable quality, but since music, like most things, has its share of delightful surprises, such was not the case.

Mr. Thomas's performances of the Bach suites, particularly the one in C minor was sensitive, controlled, and intimate in the way good Bach playing should be. The deeply moving Brahms songs were given outstanding interpretations by Miss Verett-Carter. She was always conscious of the mellow texture created by the contrapuntal and harmonic weaving of the viola and piano, while both instrumentalists followed suit by sustaining a beautifully balanced accompaniment to her lyrical interpretations.

—Richard Lewis

#### Harry Wimmer . . . . . Cellist

Town Hall, Nov. 4.—Beethoven: Sonata in G minor, Op. 5, No. 2. Bartók: Cello Concerto (First Performance). Fauré: "Elegie". Gabrieli: Ricercar for solo cello. Chopin: Introduction and Polonaise Brillante. David Garvey, pianist.

The posthumous Viola Concerto of Bartók, completed by Tibor Serly, has also been transcribed for cello by Mr. Serly. Transplanting the work for cello was accomplished mainly by octave transpositions. Despite Mr. Wimmer's obvious dedication to the score, it did not come off. The cello tone weights the piece down and keeps it from moving along. Further, many of the multiple stops which are effective on the viola fail to function well on the cello.

The opening Adagio of the Beethoven Sonata showed that Mr. Wimmer has much to offer as both an instrumentalist and musician. He thinks intelligently and is not plagued by such mannerisms as scooping from tone to tone. He produces beautiful sounds in the low register of his instrument. Perhaps it was just nervousness which caused him to sound occasionally shaky and somewhat thin on the A and D strings. David Garvey was Mr. Wimmer's admirable partner.

—John Ardoin

#### Nadia Koutzen . . . . . Violinist

Town Hall, Nov. 5, 5:30.—Beethoven: Sonata, G major, Op. 30, No. 3. Bach: Sonata No. 1 for Violin Alone in G minor. Bartók: Second Rhapsody. Chausson: "Poème". Boris Koutzen: "Holiday Mood". Ravel: Berceuse (sur le nom de Fauré). Tartini-Kreisler: Variations on a Theme of Corelli. Betty Rosenblum, pianist.

Miss Koutzen substituted on three days' notice for Paulina Ruvinska, pianist, whose recital was rescheduled for Dec. 30 because of an arm injury. The violinist has often played in prominent chamber music groups or in orchestras, but had not given a solo recital here since her 1951 Town Hall debut.

The Beethoven sonata had a warmly lyrical reading, enhanced by the smooth, perceptive playing of Miss Rosenblum. Under the conditions it was understandable that the performances of the Bach and Bartók sonatas were only partially satisfactory.

The Chausson had an evocative performance as did her father's piece and

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# REVIEWS

## RECORDINGS

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### Two Views of Don Giovanni

**Mozart:** "Don Giovanni". Cesare Siepi (Don Giovanni), Birgit Nilsson (Donna Anna), Cesare Valletti (Don Ottavio), Fernando Corena (Leporello), Eugenia Ratti (Zerlina), Heinz Blankenburg (Masetto), Arnold Van Mill (Commendatore). Vienna Philharmonic, Vienna State Opera Chorus, Erich Leinsdorf, conductor. (Victor LM6410, \$14.98\*) **Mozart:** Don Giovanni. Eberhard Wächter (Don Giovanni), Joan Sutherland (Donna Anna), Luigi Alva (Don Ottavio), Gottlob Frick (Commendatore), Elisabeth Schwarzkopf (Donna Elvira), Giuseppe Taddei (Leporello), Piero Cappuccilli (Masetto), Graziella Sciutti (Zerlina), Philharmonia Orchestra and Chorus conducted by Carlo Maria Giulini. (Angel S3605 D/L, \$23.92\*\*)

The benefits of the LP era are particularly apparent in a month that produces two complete versions of the work that for many is the greatest opera ever written. It also credits our present musical age that both new sets are distinguished by frequently remarkable singing and orchestra playing. By itself, either performance would do any opera house proud.

Since this is the case, one must frankly hedge in raising either one decidedly above the other. The one musical variant comes in Mr. Leinsdorf's reintroduction of an unfamiliar Act II duet in which Zerlina first threatens to cut off Leporello's head, then binds him to a window frame, from which he shortly escapes with a fearfully intrusive crashing of glass. The passage comes from the Vienna premiere of May, 1788, and is mainly recitative, with a charming melodic duet in its midst. It is hardly consequential, but the conductor is quoted as saying "the conditions governing a version for phonographic purposes are not necessarily those of the theater."

Other than here, the two companies present the masterpiece in identical form on eight LP sides, with each act running half the album. Since none of the previous three post-war "Don Giovanni" recordings have managed to rise above problems of casting, it is impressive that both Victor and Angel have

assembled many of the most logical performers for an opera in which every character must be a leading singer.

Victor clearly has an advantage in Cesare Siepi, whose Giovanni has been one of the Metropolitan's principle adornments for several years. Mr. Siepi already has also recorded the part for London, but he continues to develop nuances and a vocal finesse even as the voice itself begins to part with some of its opulence. His careless ease with the Italian, his bountiful dramatic taste, and his vocal range in both directions make him the proper center of daPonte's drama.

For Eberhard Wächter, these are all disadvantages, although he still manages to be eminently musical and often dramatically suggestive. But a baritone Don? The argument is age-old, and has to be reexamined in terms of each new performer. Mr. Wächter's voice is too light to carry off the complicated first act finale, and in many of his scenes with Leporello, listeners will be confused as to just who is singing the Don. I further miss the relish and sensuality that belong to the part.

If Mr. Siepi and the matchless Leporello of Fernando Corena join with the noble legato of Cesare Valletti's Don Ottavio to give Victor the edge on the male singers, the single dramatic impersonation among the two tríos of ladies comes from Elisabeth Schwarzkopf, whose Elvira must be one of the great operatic interpretations of today. It is the most convincing role she has yet recorded, ripely beautiful in voice and immensely potent in dramatic projection. Beyond what can only be termed a suave mastery of the vocal perils of the role, she makes Elvira touching and ridiculous at the same time.

Miss Nilsson has not yet been heard in America as Donna Anna, a fact certain to be rectified. Her voice is nobly beautiful and temperamentally stirring in this music. The recitative for the "Non mi dir" has an unearthly shimmering security, while in the aria's rapid conclusion she is impressively able to scale down the enormous voice to meet, if not conquer, the music.

In the first act, she is equal to all the

demands as is Leontyne Price, the Donna Elvira who continues to present some of the loveliest vocal work anywhere. The contrast between Miss Nilsson's powerful gleaming sound and the warmly lyric tones of Miss Price makes their trio of the Masks (with Mr. Valletti) one of the supreme moments, as it always must be in any first-class Don Giovanni.

By the time this review appears, Joan Sutherland will have performed Donna Anna in Dallas. I suspect in actual performance her Anna will take on a dimension missing in the present recording. For this is a curiously pallid enactment, as if the soprano considered Elvira had all the best scenes. The voice is enviably disciplined in the ensembles, where the pale lyric tones blend beautifully with those of Miss Schwarzkopf and Mr. Alva. But it sounds decidedly small for "Or sai chi l'onore", and again in the cantilena of "Non mi dir" though her agility brings off the finale of the latter very well indeed.

Of the Zerlinas, Gabriella Sciutti may possess more vocal bloom than Eugenia Ratti, but both are perfectly acceptable, as are their respective Masettos. Mr. Taddei's Leporello sounds fairly cynical and libertine. It is a legitimate approach, but might prove tiresome on repeated playings. Mr. Frick's Commendatore is vocally more steady and also more in the dramatic picture than his counterpart, Arnold Van Mill.

The Philharmonia musicians easily outplay the Vienna Philharmonic. Both Mr. Leinsdorf and Mr. Giulini are well in command for all the ensembles. Elsewhere, I find more freedom and a good deal more Mediterranean sunlight in Mr. Giulini's interpretation.

—John W. Clark

### Legendary Soprano

**Eva Turner Operatic Recital.** Verdi: "D'Amor sull'ali rosse" ("Il Trovatore"), "Ritorna vincitor", "O patria mia" ("Aida"). Mascagni: "Voi lo sapete" ("Cavalleria Rusticana"). Puccini: "Vissi d'arte" ("Tosca"), "In questa reggia" ("Turandot"). Eva Turner, soprano. (Angel COLO 114\*, \$4.98)

The 78 rpm Columbia recordings of the magnificent English soprano Eva Turner are not only legendary but virtually impossible to obtain in this



Eva Turner

country. So anyone interested in fine singing owes a great debt to Angel Records for making her records available on LP.

Miss Turner's career in America was limited primarily to appearances with the Chicago Opera in the 30's though she was a reigning figure in Europe in such hallowed operatic spots as La Scala and Covent Garden.

It was Toscanini who brought her to La Scala after hearing her audition with the one aria she knew in Italian, "Ritorna Vincitor". And it was at La Scala that she sang her first "Turandot" a role which became almost her exclusive property. Naturally the main interest of this LP is her awesome performance of the "In questa reggia", a performance which must be heard to be believed. There has never to my knowledge been another soprano who has been able to deliver the killing soaring phrases of the aria with such freedom and abandon. One feels she could take on all three Brünnhildes and a Norma following her Turandot without a second thought.

The "Turandot" aria, by the way, was recorded in London's Westminster Abbey, since Miss Turner's voice was too immense to be captured in an ordinary recording studio. As using Westminster was a rather costly business, Miss Turner agreed to underwrite any loss of money should the disk not sell. The recording expenses proved to be one of the best gambles English Columbia ever took.

Strangely enough, it is not the "Turandot" record that Miss Turner has said that she would be willing to stake her reputation on. Her favorite is "D'amor sull'ali rose" from "Trovatore", and this performance shows her to be a singer of solid artistic merits. It is firmly controlled, beautifully shaped, and has marvelous floating phrases.

The two "Aida" arias place Miss Turner on a level with the best Aidas. Both arias have a strong dramatic thrust and a big resonant sound. Once again, these show that she was on a solid footing, both musically and vocally. She never relied solely on her ability to belt out whopping high notes or simply make big luscious sounds.

The "Voi lo sapete" and the "Vissi d'arte" are also vocally very fine, though Miss Turner does not seem to project all of the Italian passion they need. When she makes an attempt to do so, as in the end of the "Tosca", it sounds a bit forced and artificial.

The record is accompanied by a booklet in which a summary of her career is given together with her own interesting program notes on the arias.

—John Ardoin

### Sorel Recital

**Chopin:** Sonata in B minor, Op. 58. **Liszt:** Sonnetto del Petrarca 123. **Rachmaninoff:** Preludes in B minor Op. 32 No. 10, E flat Op. 23 No. 6, A minor Op. 32 No. 8, D minor Op. 23 No. 3. **Raff:** "La Fileuse". **Moszkowski:** "Etincelles". **Claudette Sorel, piano.** (Monitor MC 2044\*, MCS 2044\*\* \$4.98.)

Here is a disk that can be recom-

### OF THINGS TO COME

Two of the most distinguished singers of the past quarter century, Lauritz Melchior and Elisabeth Rethberg, will reappear on LP records after long absence, according to plans announced by the American Stereophonic Corporation. This new organization plans a two record set of nearly two hours of songs and arias by Melchior, embracing 47 years of the famous Danish tenor's career to be issued in December.

Selections will include eight performances from his early baritone years, the first Melchior Wagnerian disks, and several excerpts from Verdi's Otello, with one of the arias recorded only last May. ASC forecasts a total of five Melchior LPs in the next 18 months, including a possible stereophonic tape of Act I of "Die Walküre", taken from the gala Danish Radio performance with which the tenor celebrated his 70th birthday last March.

Since Camden long ago withdrew its single Rethberg issue, the prospect of the great soprano's reappearance in LP catalogues is particularly welcome. ASC has announced thirteen arias, recorded by Mme. Rethberg in the years from 1919 to 1928, as the first of an extended series. Lieder and concert selections may be expected to follow.

Along with these important investigations of great artists of the past, ASC claims plans for the first production on records of "La Juive", "L'Africana", "Le Prophète" and the Rossini "Otello", all to be recorded in Florence early this winter with the orchestra and chorus of the Maggio Musicale with Miklos Gafni.

Numerous other complete opera recordings are on the near horizon. Angel's much anticipated "Nozze di Figaro" appears in the company's January list, with a cast headed by Elisabeth Schwarzkopf, Anna Moffo, Fiorenzo Cossotto, Giuseppe Taddei and Eberhard Wächter. The Philharmonia Orchestra is conducted by Carlo Maria Giulini.

Miss Moffo can look forward to a number of her own recordings during her months at the Metropolitan this winter, since Angel will be publishing a recital of coloratura arias from "Lucia di Lammermoor", "Sonnambula", and "Puritani". Victor has scheduled its own operatic recital by the soprano from "Semiramide", "Dinorah", "Bohème", "Lakmé", and "Turandot" for March, as well as a new stereo "Travi-

mended to all lovers of fine piano playing. The 28-year old French-born American pianist, who made her Town Hall debut at the age of eleven, has long since matured into one of our major young artists.

In this recorded recital, Miss Sorel gives a performance of the Chopin Sonata that is spacious, free in rhythm, with rubatos that ring true, deeply personal, pianistically virtuosic where necessary, romantically poetic and thoroughly Chopinesque. Her tone is singing and beautifully nuanced. She com-

ata", with Richard Tucker, Robert Merrill, and the Rome Opera forces directed by Fernando Previtali.

The outlook for Wagnerians also is favorable. The new complete Tristan starring Birgit Nilsson was made by London Records in the early part of September, although no release date is yet set. Georg Solti, who makes his Metropolitan debut later this month, leads the Vienna Philharmonic. Regina Resnik is the Brangaene and Fritz Uhl sings Tristan. Two other companies shortly will be offering rival versions of "The Flying Dutchman". Deutsche Grammophon's performance offers the arresting presence of Dietrich Fischer-Dieskau in the title role, with Marianne Schech, Gottlob Frick and the Leipzig Gewandhaus Orchestra directed by Franz Konwitschny. RCA-Victor's contender, due next Spring, includes several principals from last year's New York production (Leonie Rysanek, George London, Giorgio Tozzi and Karl Liebl), and Antal Dorati conducting the Covent Garden orchestra and chorus.

Teresa Berganza's third London solo record will be a group of 18th century arias, with Gluck and Cherubini in the foreground. The program for Kerstin Meyer's first Metropolitan Carmen included an announcement of her affiliation with Victor and a forecast of her introduction in a recorded song recital.

Ivan Davis, winner of last spring's Liszt Competition, has been signed by Columbia; he will make his disk debut, appropriately, in a recital of Liszt compositions, including the "Funerailles" and the "Mephisto" Waltz. The same company has announced a new series of recordings by Gold and Fisdale.

From England word comes of an important series of Capitol sessions by Erich Leinsdorf during the past summer. In Berlin the conductor prepared the Schubert Mass in E flat (Betty Allen and Pilar Lorengar were among the soloists), and then came to London for a series of orchestral excerpts from Strauss operas (one being Leinsdorf's own arrangement of interludes from "Die Frau ohne Schatten") and concertos of Ravel and Prokofiev with pianist John Browning.

At Carnegie Hall, Leonard Bernstein has recorded his presentation of the Liszt "Faust" Symphony, and is scheduled for several further recording dates before he returns to his Philharmonic subscription public next March.

municates the epic drama of the first movement; dashes off the Scherzo with the nimblest of fingers; plays the Largo beautifully without sentimentalizing it, and maintains a relentless tarantella tempo throughout the Presto.

The pianist is at her lyrical best in the Liszt Sonnet to which is not only the loveliest in the set but also the least familiar. As such it is doubly welcome. Miss Sorel is just as successful in capturing the sombre moods of the Rachmaninoff Preludes and her playing of the toccata-like A minor is brilliant.

Whatever else can be said about the old-fashioned pieces by Raff and Moskowski, they do make a piano "sound", especially at the hands of Miss Sorel. Her "Etincelles" is as fleet-fingered and sparkling as Horowitz's but far more liquidly legato. In this respect, her conception is closer to Olga Samaroff's (one of Miss Sorel's teachers) playing of it on an old acoustical Victor recording.

Miss Sorel has also written her own excellent notes. I must disillusion her on one point, however. She is *not* the first to record a Raff composition. De Pachmann recorded "La Fileuse" for Victor in 1913 (Victor 74301). Several other pianists since then, among them Leon Kartun and Arthur de Greef, have also recorded this work. A number of violinists including Elman and Spalding have recorded the Cavatina in A flat, Op. 85. Recordings also exist of Raff's String Quartet in D, Op. 192, No. 2, and one or two of the songs. All of these, of course, have long since ceased to be available.

Miss Sorel's recording was made in Town Hall and Monitor's engineers have done an expert job in recording the tone of the piano.

—Rafael Kammerer

#### Another Richter First

**Brahms:** Piano Concerto No. 2, B flat major. Sviatoslav Richter, pianist. Chicago Symphony, Erich Leinsdorf conducting. (RCA Victor LM-2466 \$4.98).

This is Sviatoslav Richter's first American recording, and, despite the nervous tension attending the great Russian artist's debut, it is fully worthy of him. Richter was to make his American debut with the Chicago Symphony under Fritz Reiner in Orchestra Hall on Oct. 15, 1960. Mr. Reiner fell ill, and Erich Leinsdorf was rushed to Chicago to replace him. The debut was accomplished (with triumphant success) and two days later Mr. Richter, Mr. Leinsdorf and the orchestra made this recording.

It so happens that I journeyed to Philadelphia only four days thereafter, on Oct. 21, to hear Richter play the same concerto with the Philadelphia Orchestra under Eugene Ormandy, in one of the most relaxed and inspired performances I have ever heard. If this recording does not quite capture the golden serenity and felicity of that performance, it is nonetheless deeply impressive and enough to make record-collectors look forward eagerly to coming American Richter releases.

Brahms was a typically German combination of overflowing sentiment and intellectuality. A wicked Frenchman once compared his music to a gypsy dancing in tight corsets. And nowhere is this paradoxical combination of temperamental qualities more evident and more baffling to the interpreter than in the B flat Piano Concerto. It is technically ferocious, yet it must be songful and intimate; it is heroic and tempestuous, yet it must also be lyric and introspective; it is



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savage, yet it contains some of the most tender pages ever penned.

To me Richter is an ideal interpreter of this work, because he is fundamentally an intellectual pianist, yet he has at his command a technique that is truly awe-inspiring, and he is always the poet in his playing. He sails through the most terrifying passages without a trace of the brutality or frantic effort that characterize most performances of this gargantuan work, and he is continually bringing out musical nuances that are generally lost in the musical melee. His slow movement is one great song and his finale is utterly gracious. (In Philadelphia he repeated it as an encore!)

Mr. Leinsdorf and Mr. Richter do not always see eye to eye in this recording, but the very opening bars reveal that the conductor wanted to cooperate as fully as possible with his eminent soloist. If the orchestra does not invariably mirror the delicacy and finesse of the pianist's approach, it nonetheless gives us a full-blooded and sincerely eloquent performance. Like all geniuses, Mr. Richter is really not like anyone else, so you had better acquire this recording if you are a Brahms devotee.

—Robert Sabin

### Baroque Exploration

**Gaspard Le Roux:** Pieces for Harpsichord. Albert Fuller, harpsichordist. (Overtone Records, Overture 15, \$4.98\*).

Albert Fuller's recording of these eloquent and noble pieces is not only enjoyable for its own sake; it is important as an achievement of musical scholarship and as an exploration of the baroque—a period which the musical world at large is only beginning to appreciate at its proper value.

The everyday music-lover need have no fears or hesitations. He can enjoy this music for its own sake—for its lovely melodies, rich harmonies, proud rhythms, scintillant and sombre colors—without troubling his head about the tremendous problems that were involved in preparing it for him.

Let us never forget that the music which appears in scholarly editions in our day was perfectly intelligible in its own day. It was usually intended purely for enjoyment, and the composers never dreamed of the agonies that they would cause their future editors.

Let me emphasize once more that Le Roux is a composer accessible to all and full of delights for the least intellectual of listeners. But for those who are themselves musicians and who want to peer behind the scenes, the story of this recording and of the years of study that went into it is fascinating.

Luckily we have Mr. Fuller's edition of the pieces, which was published for Alpege Editions by C. F. Peters Corporation. This edition is a veritable introduction into the major stylistic and historical problems of 17th and 18th century French harpsichord music. As winner of Yale University's Ditson Fellowship Mr. Fuller spent a

year in Paris doing research in the Bibliothèque Nationale. His excellent notes on the album are excerpted from the treatise in the printed edition.

As Mr. Fuller says, in view of the richness of the sources about his period, "it is difficult to see how we could know less about the life of Gaspard Le Roux." His "Pièces de Clavecin" were published in Paris in 1705 and later by Roger in Amsterdam. It is plain, however, that he was highly regarded in his time, and these Harpsichord Pieces would be enough in themselves to establish a very respectable niche in musical history for him. It is no sacrilege to mention him in the same breath with the great Couperin, for his music has tones of power and passion as well as grace and elegance.

The editor of a work such as this has to be a musical detective, an expert at restoration, and a tasteful and sensitive interpreter. But I must refer the reader to this fascinating edition to learn what must be done to bring this music to us today. Once again, I bless the immortal spirit of Wanda Landowska, who first broke open the barriers between us and the baroque, at the beginning of this century.

No amount of historical research can bring music back to life. As Mr. Fuller points out, the actual sound, the living performance is the key to understanding and enjoyment. And I am happy to report that his playing of these Le Roux pieces is by far the best I have heard from him. I have known him to be somewhat erratic in rhythm, but here he is far more stable, and the lines do not waver. Furthermore, his playing has a virile force and proud elegance that are gratifying. He has obviously striven to identify himself with the spirit and style of these works and to a large measure he has succeeded.

Those of us who heard his two-harpsichord recital with Paul Wolf last season know how delightful the Le Roux pieces for two harpsichords are. Perhaps Overture will give us an album of them, one day.

To Mr. Fuller, to Alpege Editions, and to Overture Records heartiest congratulations. It is no secret that the harpsichord records better than almost any other instrument, and this album is a constant delight to the ear. Mr. Fuller plays a Challis harpsichord of exceptionally rich tone quality with a 16 foot register, which he uses with the discretion recommended in his preface. The address of Overture Records is 139 Shelton Ave., New Haven 11, Conn.

—Robert Sabin

### Two Mahler Approaches

**Mahler:** "Das Lied von der Erde". Murray Dickie, tenor; Dietrich Fischer-Dieskau, baritone. Philharmonia Orchestra, Paul Kletzki conducting. Adagietto from Symphony No. 5. (Angel 35858 and 35859, \$9.96\*).

**Mahler:** "Das Lied von der Erde". Mildred Miller, mezzo-soprano; Ernst Haefliger, tenor. New York Philharmonic, Bruno Walter conducting. "Lieder eines Fahrenden Gesellen". Mildred Miller, mezzo-soprano. Columbia

Symphony, Bruno Walter conducting. (Columbia ML 5590 and 5591, \$9.96\*).

Having long felt that the performance of the Chinese poems which Mahler used in "Das Lied von der Erde" by a woman was highly incongruous and inappropriate from a literary and historical point of view, if defensible from a purely musical one, I am delighted to find a man singing them at last, and singing them very beautifully.

In classic China, as in classic Greece, the highest and most intellectual form of love was between men and not between men and women. The poems of Mahler's "Der Abschied", so exquisitely translated from a purely musical one, I am delighted to find a man singing them at last, and singing them very beautifully.

It is like hearing Schubert's "Müllerlieder" sung by a woman, although they are the poems of a heartsick young man. One accepts it because of the beauty and conviction of the performance (as in Lotte Lehmann's case), but it is not really right.

The touch of austerity which one senses in these songs as sung by a man instead of a woman actually enhances the effect of the music. And how consummately does Mr. Fischer-Dieskau perform them! His phrasing, his tonal coloring, his diction are all that one could hope for. The famous reiterations of "ewig" at the end have an unbelievable delicacy and poignance.

To Mr. Dickie should also go high praise for his warm and heartfelt singing of passages which leave many tenors merely gasping for air. Mr. Kletzki dots too many orchestral i's and crosses too many t's to suit me. (I prefer Bruno Walter's more plastic and fluid treatment.) But nonetheless he gives us the music in sharp and vivid detail.

The Adagietto from the Fifth Symphony always sounds better in context, but it is sensitively performed here.

As to the new recording of "Das Lied von der Erde" under Bruno Walter with Mildred Miller and Ernst Haefliger, I can commend it for good musicianship, but must point out that both Maureen Forrester (RCA Victor recording under Reiner) and Kathleen Ferrier (London recording under Walter) are better suited to the music, both in voice and temperament, than Miss Miller. And I could not help feeling that Miss Miller's singing of the "Lieder eines Fahrenden Gesellen" did not get as deeply into the inner world of this music as have Miss Forrester (RCA Victor), Nan Merriman (Epic), and Mr. Fischer-Dieskau (Angel). These songs should also be sung by a man, to make psychological sense.

The greatest and most vividly inspired recording of "Das Lied von der Erde", to my mind, is still the historic

(Continued on page 79)



# DESERET

AN OPERA IN THREE ACTS

BY

**LEONARD KASTLE**

LIBRETTO BY

**ANNE HOWARD BAILEY**


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*All Performance Information available from:*

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## CAST

ANN LOUISA BRICE .....	Brigham's Prospective Bride
BRIGHAM YOUNG .....	President and Prophet of the Mormons
CAPTAIN JAMES DEE .....	Union Army Officer
ELIZA BRICE .....	Ann Louisa's Mother
CHAUNCEY BRICE .....	Ann Louisa's Father
SARAH YOUNG .....	First of Brigham's Wives

The time is fall, 1862. The place is Salt Lake City—Capitol of the Mormon empire of Deseret; officially known as the Territory of Utah.

The Mormon sect, seeking escape from religious persecution and prejudice, had trekked across the Western Plains, under the leadership of Brigham Young—and, in 1847, settled in the wilderness of the valley of the Great Salt Lake. There, Brigham Young founded his church, and his state of Deseret, both of which flourished under his administrative genius. In 1853, Congress authorized Deseret as the Territory of Utah, naming Brigham Young, Governor. Although the Mormon practice of plural marriage was deplored and legislated against by the outside world of "Gentiles", it did not prevent both the Federal Government and the Confederate States from seeking Mormon assistance, during the Civil War (1861-1865).

## DESERET

### ACT I

Late afternoon in autumn, 1862—The large, high ceilinged vestibule of Lion House, Brigham Young's palatial residence in Salt Lake City, capital of the Mormon state of Deseret. The vestibule is equipped with several ladder backed benches to accommodate the many visitors, members of Brigham Young's flock, and patriarchs from outlying districts. The vestibule adjoins the spacious drawing room, which takes up two thirds of the stage area, and at curtain rise is in darkness. The rooms are separated by double doors which are closed.

At rise the doorbell is heard ringing and Sarah enters and goes to front door, admitting the Brice family from the outside.



SARAH: Come in . . . Come in . . .  
Brother Brice . . . Sister Brice . . .  
Ann Louisa . . . Brother Young has  
been so anxious.

BRICE: Forgive us. A horse went lame  
outside the city. Forgive us.

SARAH: It is nothing . . . Please be  
seated.

BRICE: Thank you!

MRS. BRICE: Thank you!

ANN: Thank you!

SARAH: Brother Young will soon be  
with you.

(She goes. The Brices look around  
in appreciative awe.)

ANN: How kind she is, but old. Is she  
one of the wives I wonder?

BRICE: Be quiet! Show respect!

MRS. BRICE: Remember where you  
are!

BRICE: And why you are here!

ANN: I know. Since the day Brother  
Young came to call, and took me for  
a ride in his carriage, I've known.

ANN: But I'm not sure . . . not sure at  
all, that I want to spend my life as  
Brother Brigham's twenty-fifth wife.

(Her parents are shocked.)

MR. & MRS. BRICE: What are you  
saying Ann Louisa! No true daughter  
of Deseret would refuse the  
prophet, the leader — the Lion!  
Apostle of Zion!

ANN: First—if you forget to count  
the twenty four before me.

BRICE: They all, they all, reflect his  
glory. What is a woman, but the  
shadow of her man?

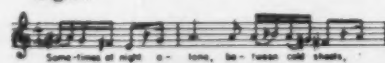
If he is tall—why she stands in  
honor. If he is small—then she is  
nothing. Brigham's shadow spreads,  
like a blessing over Deseret! What  
a great thing to be Father to the  
Prophet!

MRS. BRICE: What a great thing to  
be mother to the Prophet . . . to call  
Brigham Young—My Son!

O this would be reason, this would  
be reward for all the years . . . the  
bitter years. Empty nights — lonely  
tears, since your father took his  
second wife.

ANN: I know, mother. I know.

BRICE: It was my right, woman! My  
right!



MRS. BRICE: And my duty to accept.  
But O, sometimes at night, alone  
between cold sheets I dream, I dream  
I am your one and only wife. The  
first and the last—and future days  
belong to you and to me as times  
gone past, as days and years gone  
past. . . .

(Angrily)

BRICE: A dream is the devil whisper-  
ing! Do not speak like this in front  
of Ann Louisa. She is defiant enough  
already!

ANN: Not defiant, father. Curious . . .  
Must woman's love be always one  
with pain?

MRS. BRICE: We are daughters of  
Eve, and God has willed it. Do not  
rebel, my child—accept . . . obey  
... in duty well done—there is peace.

ANN: What is my duty? I would do  
it if I knew. But—I cannot under-  
stand why God's will for me is  
always so different from my own . . .  
besides . . . President Young is old.

BRICE: Old? Nonsense!

ANN: Sixty years if he's a day!

BRICE: The prime of life!

Man's early years are seedling time.  
Wind of chance blows, sun of hope  
shines. Nourished by love, lashed  
with pain so a man grows to harvest  
time, the golden time, the reaping  
time—the prime of life.

ANN: Men have all the luck! They  
harvest pleasure all their lives. While  
Mormon wives reap only duty.

MRS. BRICE: Watch what you say  
Ann Louisa! Only the Gentiles take  
issue with the Lord.

BRICE: Yes!

MR. & MRS. BRICE: God created man  
in his own image, gave him dominion  
over everything on earth.

BRICE: And that includes woman.  
Only Gentile pagans take issue with  
the Lord.

ANN: Have you ever seen a Gentile?

MRS. BRICE: One or two.

ANN: Do they have horns?

MRS. BRICE: I didn't see any.

BRICE: Your mother is near sighted!  
The mark of the beast is on them  
clear as day!



ANN: Then why does Brother Brigham spend his leisure in their company?

People say his greatest pleasure is the theater, opera, ballet, and music . . . and quiet midnight suppers for fifty or more.

BRICE: All in the line of duty. He's trying to convert them.

MRS. BRICE: He's trying to convert them.

MR. & MRS. BRICE: Doing the work of the Lord.

ANN: Imagine! Doing the work of the Lord while he's having fun!

They say that he sends from sea to sea  
For foods and spices strange and rare

A thousand candles burn each night  
And nobody counts the cost or care.

They say that this house has a hundred rooms

Yes, a hundred rooms all in rich decor

And a private school with a swimming pool

And of course the theater right next door.

And, Brigham's wives have a lifetime pass

Their seats are reserved for every play . . .

They go two by two, and they sit in a pew

But they all sit free in the Grand Parquet.

(She spins around delightedly. Breaks off as Sarah enters)

SARAH: Brother Young is so sorry to have kept you waiting, but now he's ready to see you. Brother Brice . . . Sister Brice . . . will you come this way?

(She motions to the Brices and they exit.)

ANN: What about me?

SARAH: In good time, my dear. Be patient.

(She exits. Ann Louisa is alone.)

ANN: "In good time, my dear." It's most unfair. Surely I should have something to say about my own wedding. I know . . . I shall say . . . No!



(She laughs. Looks around, and sees the closed double doors. She hesitates, then her curiosity gets the better of her. She tiptoes over. Pushes them open. The lights go up on the lavish drawing room. Ann Louisa gasps.)

Oh . . . Oh . . .

(She enters the room, gazing from right to left at the splendid appointments.)

Oh, how beautiful! I never thought I'd see such a room in all of Deseret!

(She touches the red velvet sofa reverently. She wanders around the room, then stops in front of the rosewood piano.)

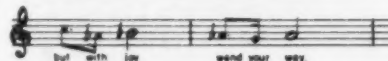
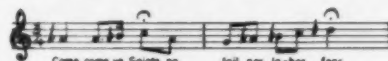
(A hymnal is open on the music rack.)

Oh what a beautiful piano! I wonder if it's all right to play?

(Tentatively, Ann Louisa touches an ivory key, sounding a lovely clear note. She looks around afraid of the sound she has made. She strikes another note. She sees the hymnal on the rack and takes courage.)

Surely it's all right if I play a hymn.

(She turns a few pages of the hymnal, settles on one, sits down at the piano, and begins to play the hymn, "Come, Come, Ye Saints.")



(TRADITIONAL LATTER DAY SAINTS HYMN.)

How beautiful!

(Accompanying herself at the piano, she sings the hymn.)

"Come, come ye saints,  
No toil nor labor fear

But with joy, wend your way  
Though hard to you this journey

may appear  
Grace shall be, as your day.

'Tis better far for us to strive  
Our useless cares from us to drive.

Do this, and joy your hearts will swell

All is well, all is well.

(Ann Louisa swept by religious feeling continues with growing intensity and the orchestra takes up the accompaniment.)

"We found the place which God for us prepared far away, in the West:

Where none shall come to hurt or make afraid

There the saints will be blessed.  
We'll make the air with music ring

Shout praises to our God and King;  
Above the rest, these words we'll tell

All is well! All is well!"

(She rises from the piano. The music consists of variations on the Mormon hymn, "Come, Come, Ye Saints".)

(She has an imaginary conversation with herself.)

What is your name?

Mrs. Young—Mrs. Brigham Young!

Where do you live?

Lion House! I live in Lion House!

I am wife to the President. The

wife of Brigham Young! The Lion!

The Prophet!

(She moves about the room gesturing to make-believe guests.)

Come in . . . Come in . . . Come into the parlor, it's the finest room you ever will see. The draperies are

Belgian lace, the carpet feels like eiderdown.

Here's the sofa . . . please sit down.

The velvet's soft as on a gown.  
And here's the piano of Rosewood made, it has a coverlet of gold brocade. On special evenings you'll hear it played for Mr. and Mrs. Brigham Young.

(Her mood abruptly changes.)

For the good of our Deseret I'll always be close at hand,

To comfort and help him as loyal wife in great honor I'll stand.

I will be at his side when the guests arrive, actresses . . . generals . . . people of fame . . .

I'll be charming and gay, and they'll ask my name

And Brigham will say as he takes my hand . . .

"This is my wife . . . My favorite wife . . .

The First Lady of the land."

What a wonderful life!  
As Brigham's twenty fifth wife!

As Mrs. Brigham Young!

(At the climax of the last variation, Brigham Young enters behind her, unseen. He stands, framed in the doors, watching the girl with obvious pleasure and love.)

(As her aria concludes, Ann Louisa turns, sees him, and gasps.)

BRIGHAM: I see . . . we agree on marriage. A wonderful institution . . . tell me your reasons.

ANN: M-My . . . reasons . . . ?

BRIGHAM: Yes. Do you foresee, such a wonderful life? Because you'll be First Lady—or—because you'll be my wife?

ANN: Ohhh . . .

BRIGHAM: Remember the scriptures: They that shall be the first on earth, Shall be the last in heaven!

ANN: No exceptions?

BRIGHAM: Not a one!

ANN: In that case, what will God do about YOU?

BRIGHAM: (laughs) I'll have to speak to him about it! You have spirit . . . I like that in a woman. So many of our sisters think it imperative to be virtuous . . . one must also be a bore.

ANN: Are only men entitled then to pleasure themselves . . . to dreams and desires . . . is that the will of the Lord?

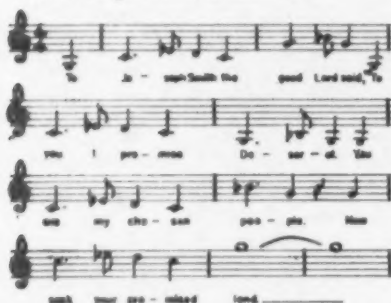
BRIGHAM: Her husband's wish is a wife's desire, to soothe him nights and serve him days. She tends his needs, and she bears him heirs, a woman's pleasure is her husband's praise.

ANN: (impetuously and with some bitterness at Brigham's response.)

I should think it hard for you to find needs enough to occupy so many wives. . . . you must be well taken care of.

BRIGHAM: (shocked and stung) Do you think I marry for indulgence? Do you think my wives are victims

to my will? You foolish child. It is their destiny to nourish me as I nourish . . . Deseret! When our faith was founded, prophesied by Mormon, revealed to Joseph Smith and written on a stone. The Lord foretold our suffering, the years of persecution, the years of sore affliction God visits on his own. For in the fiery furnace of pain and tribulation of toil and desperation, God forges out his saints!



To Joseph Smith, the good Lord said, "To you, I promise Deseret, you are my chosen people, now seek your promised land."

The blood ran thick at Nauvoo, and Joseph Smith was martyred, our people starved and slaughtered, as Israel long ago.

Then . . . God's finger . . . God's finger . . . pointed to me. To me God's finger pointed, to me the Lord's anointed, to me the holy vision, on me the dread decision, to set my people free.

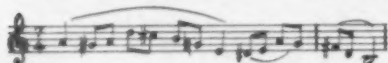
Canaan! Canaan! Deseret . . . The Promised Land!

A land of milk and honey, a place of trees and rivers, I took her as a bridegroom takes himself a bride. The desert brought forth blossom, the wasteland sprouted grain and rocks became a temple to praise His Holy Name!

(Brigham falls to his knees.)

Lord most merciful!  
Lord most bountiful!  
Shed thy blessing . . . Thy peace and plenty, Thy love, Thy safety on Deseret, now and always!

(A pause. Ann Louisa is overcome.)



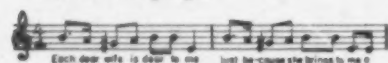
ANN: Forgive me.

BRIGHAM: . . . What for?

ANN: You make me see that I am weak and shallow, frivolous and and foolish . . .

BRIGHAM: . . . Only young, my dear. ANN: Never, never could I be a woman worthy to bear the Prophet's name.

BRIGHAM: (smiles) Suppose you let me be the judge.



Each dear wife is dear to me, Just because she brings to me, A special trait or quality That brings me strength and joy! Sarah's constant loyalty, Mary's practicality, Lucy Ann's intelligence, Mary Susan's common sense, Emmeline's felicity, Rachael's domesticity, They bring me strength and joy! Each wife fills and feeds a special need.

ANN: I see . . . but still what is this need that only I can fill?

(Brigham looks at her tenderly.)

BRIGHAM: Each plant that blooms, each flower that grows, a fish, a bee, a bird upon the wing, is born to brief fulfillment a span of but a season. But God has given man . . . a second spring.

New hopes, new plans, new dreams for old, a second chance to reshape destiny. But all is meaningless and vain, unless the reborn heart can find a love to share a second spring, a love to share a second spring . . . with me.

ANN: I do not know . . . what to do . . . or say.

BRIGHAM: You say yes . . . or no. It's very simple. Besides . . . so I've been told, you've already made up your mind.

ANN: . . . Made up my mind?

BRIGHAM: To refuse me.

ANN: Oh!

BRIGHAM: "President Young is old!"

ANN: I . . . I never said that!

BRIGHAM: . . . Never?

ANN: I mean . . . I'm sure you were misinformed.

BRIGHAM: You're sure?

ANN: You're laughing at me.

BRIGHAM: Forgive an old man his joke.

ANN: You're not old! I've changed my mind . . .

BRIGHAM: Ann Louisa . . . listen. Power without consent is tyranny, Love bribed or bought is a travesty. Do not wed unless you come to me of your own free will.

ANN: Of my own free will . . . ?

BRIGHAM: Your own free will.

ANN: Yes . . . Yes . . . I will!

(Starts to her. Checks himself.)

BRIGHAM: She will! She will!

It is fitting that I consult your parents before an announcement is made. Meanwhile . . . since you're so eager to play hostess I have a guest new-come from Washington . . .

ANN: Washington?

BRIGHAM: He seeks to borrow money, typical of the Gentiles. He hopes he can persuade me to help the Union in the war between the States.

ANN: (excitedly) A Gentile! A Gentile! At last I'll meet a Gentile! Entertain a Gentile! See one . . . face to face.

(Brigham re-enters with Captain James Dee, a dashing young man, resplendent in full dress Union Army uniform.)

BRIGHAM: May I present . . . James Dee,

Captain in the army  
Of the Republic of the United States of America!

ANN: (a whisper) Captain . . . James Dee . . .

BRIGHAM: (to James) Miss Ann Louisa Brice.

JAMES: . . . A pleasure.

BRIGHAM: (to Ann Louisa) Please show the Captain

Every courtesy . . . Excuse me.

(James clicks his heels, salutes, as Brigham withdraws. They sit. A pause. Ann Louisa stares at him in fascinated wonder. He gives her a glance of frank delight. Then, embarrassed, she looks away.)

ANN: (to herself) Is this What a Gentile looks like? He's beautiful!



JAMES: (to himself) So this Is a Mormon woman? She's beautiful!

(They each turn, and again their eyes meet. James smiles. Ann Louisa is flustered.)

ANN: (to herself) What do I say to a Gentile?

JAMES: (to himself) What can I say to impress her?

(He clears his throat.)

Lovely city. Most impressive.

ANN: Thank you.

(to herself)

I must say something clever.

JAMES: (to himself) How can I put her at ease?

JAMES: (to her) Deseret is full of wonders.

ANN: Brother Brigham planned it And this house as well.

JAMES: I've always heard the fairest flowers

Bloom in desert soil.

Seeing you . . .

Proves it's true.

ANN: You're very kind . . .

(to herself)

Where did he come from?

How long will he stay?

JAMES: (to himself)

Where did she come from?

Shall we met again?

TOGETHER:

Miss Brice?

Forgive me . . . Captain?

I'm sorry . . .

(Pause)

JAMES: Do you live in the city?

ANN: Not at present.  
My family and I are guests  
Of Brother Young.

(Pause)

JAMES: We have something in common.

He has offered me  
Hospitality.

This is, indeed, a mansion  
Such space and elegance.

ANN: His family is large.

JAMES: So I understand.  
Do they all live here?

ANN: (startled) Isn't it a Gentile custom

For wives to live with their husbands?

JAMES: Certainly. But . . . you see . . .  
Our wives are limited  
Numerically.

ANN: (reacts) What other strange customs

Are practiced by the Gentiles?

JAMES: (warmly) I'd rather talk  
about you.

ANN: What shall I say?

I rise at dawn  
I cook and clean  
And spend my day  
Baking . . . mending . . . doing  
chores.



Each night I pray  
For strength and grace  
To fight temptation . . .  
For many pleasures  
Are really pitfalls  
The devil places in the way.

JAMES: For instance . . . ?

ANN: I've heard that wine  
Has a wonderful taste  
Likewise coffee and tea . . .  
Sometimes I wish  
That just once I could wear  
Feminine finery . . .  
And paint my lips  
And dance till dawn . . .

But no! It's wrong!

I know it's wrong!

It's wrong to talk like this.

JAMES: (chuckles) I'm sure any sin  
that you commit  
Is so small the Lord overlooks it!

As for me . . . I believe  
Life spreads a feast before us  
If we remain  
Unfilled . . .  
We have only ourselves to blame!

An afternoon stroll on Fifth Avenue  
. . . Battery Park, to look at the view  
Simple pleasures on the Island of  
New York.

A steamboat ride on Long Island  
Sound  
A bottle of champagne to pass all  
around  
Simple pleasures whet the appetite.

Saratoga racing . . . Delmonico's for  
dinner,

A box for an Edwin Booth play  
Shaking hands with the President on  
a trip down to Washington

Such moments as these provide the  
entree.

A Viennese waltz and heady perfume

A ballroom reeling to dancing feet  
My love in my arms, in jewels and  
brocade . . .

And the feast of life is complete!

ANN: (wide eyed) Jewels and brocade!

Do women really wear them?

I thought only Queens  
In books.

JAMES: To a man in love

His love is a Queen

And the best he can offer

Is but her worth . . .

Fairer than the dawn

More precious than rubies

Woman is the crowning glory of the  
earth.

ANN: It sounds too good to be true.

JAMES: It's true.

ANN: Do all Gentiles feel as you?

JAMES: They do.

ANN: (awed) It must be paradise

To be a Gentile wife!

JAMES: (bowing) Breakfast in bed!

Sleeping till noon

A carriage to wait

On your pleasure.

The rest of the day.

ANN: (in a trance) The rest of the  
day.

JAMES: Your time is your own!

ANN: My time is my own!

JAMES: Time of your own!

ANN: Time of my own!

JAMES: Time you can spend at your  
leisure!

ANN: Time I can spend at my leisure!

JAMES: At the end of the day,

We'll go to a ball.

A fast Hansom Cab

At our doorstep will call!

I'll take your hand

To help you in.

I'll jump in beside you

To the city we'll spin.

I'll open the door

For you to pass through

I'll give you my arm

As Gentile men do.

The ballroom's resplendent

We move as in a trance

We reach for each other

Together we dance.

(He reaches to her. Ann Louisa unconsciously responds. They dance. They are carried away by the fantasy and their own mounting emotions. James steps and draws her closer. He kisses her hand. Suddenly she pulls free.)

ANN: No! . . . No!

JAMES: What is it?

ANN: (shakes her head) Nothing . . .  
I must go!

JAMES: Not until you have told me  
How I have offended!

ANN LOUISA: Not you . . .

The fault is mine! A moment ago

. . . A moment ago . . .

I forgot . . . I forgot . . .

Deseret!

(The door quickly opens and Brigham enters followed by Mr. and Mrs. Brice. Ann Louisa tries to compose herself. The Brices rush forward to embrace her. Brigham approaches James.)

QUINTET

MRS. BRICE: Darling . . .

BRICE: My daughter!

BRIGHAM: (to James) Forgive me

Captain

For the delay.

I was detained

By a personal matter.

JAMES: I was well entertained

By this charming young lady.

MRS. BRICE: (to Ann Louisa) Brother

Young has told us . . .

BRICE: I've given my consent . . .

MRS. BRICE: I'm so happy for you . . .

MR. & MRS. BRICE: You bring credit  
to our name.

JAMES: What do they mean?

ANN: Oh, Lord, what shall I do?

BRIGHAM: (to Ann Louisa) Brother

Brice and Sister Brice

Have given their consent

But the final answer

Rests with you, my dear.

You have stated it in private,

But now I'd like you to repeat it

Now and here.

ANN: Now and here . . . now and  
here . . .

MRS. BRICE: What a great thing to  
be mother to the Prophet . . .

BRICE: What a great thing to be  
father to the Prophet . . .

BRIGHAM: And remember . . . re-  
member . . .

You must come to me

Of your own free will.

ANN: Yes . . . yes . . .

I come to you

Of my own will

My own free will

I will be your bride!

BRIGHAM: Oh my bride!

Oh my sweet young bride!

JAMES: (bitterly) She will come to  
him

Of her own will

She'll be his bride!

BRICE: Brigham Young . . . My son!

MRS. BRICE: Brigham Young . . .

He'll be my son!

ANN: And future days

Will belong to you

And to me

I'll be your bride!

JAMES: Now I understand!

BRIGHAM: New life, new love

My second spring

New hope, new plans

New joy you bring

BRICE: Brigham Young . . . Brigham

Young

My son! My son!

MRS. BRICE: Bitter years ended

New life begun!

ANN: I'll be your bride!

(Brigham takes Ann Louisa's hand as James, unable to bear the sight, turns away.)



BRIGHAM: My wife!  
MR. & MRS. BRICE: Your wife!  
BRIGHAM: My wife!  
ANN, MR. & MRS. BRICE: Good health

Long life!  
Good health  
Long life!  
BRIGHAM: To Deseret!  
(Brigham enfolds Ann Louisa in his

arms. Suddenly James reels around and with questioning eyes faces Ann Louisa.)

FAST CURTAIN  
END ACT I

## ACT II

### SCENE I

(The time is two weeks later—late afternoon—the day of the wedding, which is scheduled for eight thirty PM. The curtain rises on Sarah in the parlor, arranging a bowl of white flowers on the melodeon. The room is otherwise decorated with flowers and fittings for the wedding ceremony. Brigham appears in the doorway with Captain James Dee. Brigham wears his usual day coat—he has not yet dressed for the ceremony. Dee is in his uniform. He looks haggard and distracted, and can hardly concentrate on Brigham's words.)



BRIGHAM: Perhaps in here  
We can find peace  
For a moment's conversation . . .  
(to Sarah)  
This house is upside down. Such  
Din and clatter!

SARAH: As it should be  
For a wedding.

JAMES: This room is beautiful!

BRIGHAM: Two weeks of fuss and  
bother

For a ceremony that lasts  
Two minutes.  
There's simply no explaining  
The logic of the female.

SARAH: (to James) Every time—he  
complains

But he doesn't mean a word.  
(She slowly exits, making a last minute check on the floral arrangement much to Brigham's impatience. Brigham turns to James.)

BRIGHAM: Well at last we have  
agreed

On this final proposal—

JAMES: What time is it—?

BRIGHAM: (indicates clock) Just past  
four.

. . . This final proposal

That Deseret should supply—

JAMES: — I mean — the wedding.

BRIGHAM: Half past eight.

(James evinces acute distress. Brigham consults papers.)

As I was saying . . .  
That Deseret should supply  
Money, mules and foodstuffs  
For the Union Army—

JAMES: Our need is urgent.

BRIGHAM: So I am informed.

But tell me this

Are you sure

Your Congress will comply?

JAMES: (stupidly) — Will they com-  
ply—?

— Will they comply—?

(embarrassed)

I'm sorry . . . I'm not thinking . . .

BRIGHAM: (with patient humor) We  
will give you  
What you asked.

But I must have your assurance  
That your Congress will agree  
And comply.

JAMES: My assurance . . . ?

(Pause—then)

Forgive me . . .

I fear I am distracted.

BRIGHAM: (nods understandingly)

Doubtless you are eager

To be on your way.

JAMES: (seriously) No! I would make

My two weeks here

A lifetime

If I could.

BRIGHAM: Well spoken, Captain Dee.

I think you can return

With no more delay.

JAMES: You are so calm

Not nervous at all . . .

How can this be

On your wedding day?

BRIGHAM: (amused) As you may

know

I've had a good deal

Of experience . . .

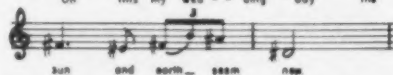
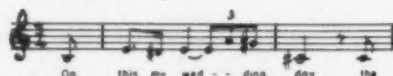
In the matrimonial field.

Yet . . . I must confess

This wedding day

Brings me special happiness.

(James turns away quickly, to mask  
his emotions.)



BRIGHAM: (to himself) On this my  
wedding day

The sun and earth seem new,

The eye of happiness

Sees all in golden hue.

Hopes and dreams fill my heart

My spirit soars and sings,

My heart rejoices,

Touched by a kiss of spring.

On this my wedding day

What calm and peace are mine!

On this sweet wedding day

All nature seems a shrine

To God's design.

JAMES: (to himself) O God—Let me

blot out this day

Out of life and time,

His day of happiness

Is the death of mine.

Death of hopes, death of dreams  
Hopes and dreams all take wing.

(Repeat together)

(Ann Louisa enters. She stops when  
she sees James. She looks wan and  
strained, and as if she is holding her-  
self under tight control.)

BRIGHAM: My dear . . . .

ANN: I'm sorry . . . .

BRIGHAM: Such a charming interrup-  
tion

Is always more than welcome.

(to James)

Don't you agree?

JAMES: . . . Always more than wel-  
come.

BRIGHAM: How pale you are . . .

ANN: (hastily) So much excitement

. . .

(Ann Louisa gives James a nervous  
half smile. Quickly looks away. Sarah  
appears in the doorway. Speaks to  
Brigham.)

SARAH: The Patriarchs from Levi

Ephraim and Nephi

Are here.

BRIGHAM: (nods) If the Captain will  
excuse me . . .

(to Ann Louisa)

Try to rest, my dear.

(Brigham kisses Ann Louisa on the  
forehead and exits following Sarah.)

JAMES: (bitterly) A lovely day—

ANN: For the wedding . . .

JAMES: (bitter) For the wedding.

The sun is shining . . .

A good omen

For a wedding.

ANN: In what way—?

JAMES: Happy the bride

The sun shines on—

So people say.

ANN: (wistfully) I don't believe in  
signs.

JAMES: (approaching her) I was hop-  
ing

I might see you

Just one last time . . .

ANN: To wish me well

For the wedding—?

JAMES: (moving closer to her) No.

So many things

I want to tell you.

So many things,

I have to tell you.

ANN: (*quickly*) Some thoughts are  
best  
Unexpressed . . .

JAMES: Tell me why — ?

ANN: Words unborn  
Can do no harm . . .

JAMES: (*bitter once again*) And do  
you find  
That silence  
Stills the mind —  
And quells the heart . . . ?

ANN: (*distressed*) No more!  
I dare not hear . . .

JAMES: (*tenderly*) Is it me  
Or yourself  
You fear — ?

Since that  
First day  
When God  
Or fate  
Brought you  
To me  
It was  
Too late, too late, too late  
To turn aside.

ANN: Too late — too late — too late  
To wake my heart  
To strange new joy  
Let it sleep . . . Let it sleep.

JAMES: Each hour  
Each day  
Though face  
To face  
Our tongues  
Betray  
What hearts  
Would say

ANN: (*desperately*) Too late  
To challenge fate  
Words unspoken  
Heart unbroken . . .

JAMES: Too late — too late  
To quench the flame  
For love un-named  
Is still the same.

ANN: Too late. We must forget!  
We must forget!

JAMES: Ann Louisa!!!  
(*He moves to embrace her. She tears  
herself away.*)

ANN: What shall I do? What shall I  
do?

JAMES: Say you love me!

ANN: I do not know . . .  
(*she turns to face him*)  
This pain I feel  
I cannot tell  
If it is love  
Or conscience  
Warning  
Lest I forget  
My heart, my hand, my name  
Is pledged to Deseret!

JAMES: (*urgently*) Forget your  
pledge!

ANN: . . . Forget my pledge?

JAMES: As I'll forget  
The reasons — needs  
The only creeds  
I knew . . . . .  
Before I came to Deseret  
And fell in love with you.

ANN: (*torn*) What joy  
Can we find  
In truth belied?

JAMES: . . . . . My only truth  
is wanting you . . . . .

ANN: What peace can we find  
In duty denied?

JAMES: . . . . . Our love's demand  
My sole command.

ANN: If love is the reason  
Such love is treason.

JAMES: . . . . . Say you love me.

ANN: (*anguished*) If I knew  
Love's sudden madness  
Wouldn't fade  
And pass  
To years of sadness.

JAMES: The deepest sadness  
The keenest sorrow  
Is to spend  
A long tomorrow  
Knowing you threw away  
The love you could have  
Today.

(*He reaches for Ann Louisa. She yields  
and lets herself be swept into James'  
arms. They kiss.  
The clock chimes five. Ann Louisa  
draws back, startled.*)

ANN: What is it — ?

JAMES: The clock is striking.

ANN: What time?

JAMES: Five.

ANN: Oh no! Not yet.

So little time . . .  
(*James kisses her*)

JAMES: Darling . . .

Do you think  
Now that I've found you  
I'll go away without you  
We must run away together!

ANN: (*incredulous*) Run away?

JAMES: Now! Today!

ANN: Leave Deseret —

— Forever?  
Leave Deseret —  
— Forever?

JAMES: And will  
Forever be  
Too long to spend  
With me . . . ?  
(*James kisses Ann Louisa again*)

ANN: (*drawing away*) If I go  
I disown . . .

All I am  
All I've known . . .  
No prayers to strengthen me  
No hand to stretch to me  
No lamp will light me home.  
Tell me — tell me  
Is my world, well lost  
For love — alone?

JAMES: If a heart  
Be world enough  
To last till death  
Will come . . .  
Take my heart  
And take my life  
And make them both  
. . . . . your own.



I, James, take thee, Ann  
To be, to be  
My lawful wife,  
To have and to hold  
From this day on  
So long as I have life.  
Where thou goest  
I will go  
Thy people shall be mine,  
Thy God shall be my God  
Now, now,  
And for all time.

No storms shall trouble you,  
No harm will come to you,  
Forsaking other loves,  
You, you  
Will I cherish . . .  
In sickness or in health  
Through poverty or wealth,  
For better or for worse  
You, you  
Will I nourish.

I, James, pledge thee, Ann,  
In sight of God,  
In sight of man,  
All I have and all I am  
Here and now and ever.  
And when death's dark angel  
Shall claim us  
In the new tomorrow . . .  
You'll be my wife . . .  
My only wife . . .  
Always and forever.  
(*Ann Louisa is moved and exalted by  
his pledge*)

ANN: I'll be your wife . . .

JAMES: . . . My only wife.

ANN: Your only wife . . .

JAMES: My only wife . . .

ANN: Forsaking other loves . . .

JAMES: You alone I'll cherish.

ANN: No rival heart  
No rival wife  
Will come  
Between your flesh  
Your love  
And you and I  
In life . . . in death  
Will be forever  
Forever one.

ANN LOUISA & JAMES: (*repeat*)

No rival heart  
No rival wife  
Will come  
Between our flesh  
Our love  
And you and I  
In life . . . in death  
Will be forever  
Forever one  
Ever one.

(*They embrace again.*)

JAMES: Dearest . . .  
I must leave you  
For a little while.  
We must leave Deseret  
Tonight.

ANN: Tonight?  
So soon?

JAMES: By sun rise  
We shall be across the mountains.

ANN: Tell me, tell me,  
Will I truly be  
Your one and only wife?

**JAMES:** (*charmed*) You'll truly be  
My one and only wife.  
(*Quick embrace*)  
At six o'clock outside this window  
A closed carriage will be waiting.  
(*He waits for her answer. She looks  
at him, nods dully.*)

Ann Louisa do not fail me!  
(*Wordlessly, she nods.*)

"Til six . . .  
And then together.

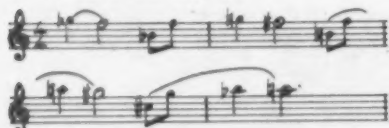
**ANN:** Together.  
(*He blows her a kiss and hurriedly  
exits.*)  
(*She moves around the room in an  
agony of indecision. She crosses to a  
wall mirror. She stops, caught by her  
reflection.*)

How strange.  
I look the same.  
I thought when I fell in love  
It would show on my face  
For all to see.  
How strange! How strange  
A whole life's change  
Should leave no mark  
Save in the dark and secret  
Places of the heart—

(*Brigham enters behind her. He smiles  
tenderly, walks quietly across the room  
and stands behind her.*  
*She gasps at his image reflected in the  
glass.*)

**BRIGHAM:** There is a legend of Saint  
Agnes Eve.

"On Saint Agnes Eve,  
Should a maiden see,  
Reflected in her glass  
The face of a man,  
Then that man  
Will her husband be."



(*Ann Louisa spins around to face him.  
She is white and shaken.*)

My child? My dear?

**ANN:** Please, it is nothing.

**BRIGHAM:** Nothing?

**ANN:** Yes, truly.

(*She moves away. Fumbles with flow-  
ers in a vase.*)

**BRIGHAM:** I should scold you for not  
resting

But it's not every day  
A girl becomes a bride.

(*Ann Louisa draws a sharp breath. A  
flower stem snaps in her hands.*)

**ANN:** . . . I know! I know!

(*Brigham looks at her in alarm*)

**BRIGHAM:** Your hands are shaking  
They are so cold  
And your cheeks are like fire.  
What is it child?

**ANN:** Oh . . . . . don't be kind to me.  
(*She pulls free. Turns away fighting  
for control. Brigham is astonished and  
deeply disturbed.*)

**BRIGHAM:** I would be more than kind  
I would be tender, ardent, charming  
gallant

If I could turn back time.  
But till you find  
The age old truth

That love and devotion  
Outlast youth,  
I must be merely kind.

**ANN:** Oh God!

Give me the grace to do, to be  
(*looks at Brigham*)

What you wish of me!

**BRIGHAM:** (*tenderly*) All I could wish  
You are—  
—All this.

**ANN:** You hardly know me.

I'm weak and silly.

So many others

Will suit you better.

So many others.

**BRIGHAM:** (*with love*) There is no  
other.

In all of Deseret

In all the world!

The house of my heart has a secret  
room

Where I have stored a secret hoard  
Of the dreams men dream through  
the years.

And my dearest dream was a wife  
to share

In every way for all my days

My secret hopes and fears.

Then I saw your face . . .

I touched your hand . . .

I heard you laugh . . .

And I knew

The secret room in the house of my  
heart

Could only be filled by you.

My hoped-for love,

It has come to pass.

None shall come after

You are my last, my last—love,

My favorite wife,

So you shall be

To the end of my life.

**ANN:** Your last wife?

**BRIGHAM:** Yes, Ann Louisa.

You'll be my last wife.

**ANN:** (*to herself*) Oh Lord—

Why did you give me—

So great a love

A love—

From which I cannot turn aside

A love—

Which will live in my heart

Forever—forever.

**BRIGHAM:** My last love

You'll be my last love

My last wife

You'll be my last wife—

And you will live in the secret room  
In the house of my heart

Forever.

(*Brigham moves to embrace Ann  
Louisa. Sarah enters. She carries in her  
outstretched arms Ann Louisa's wed-  
ding dress.*)

**SARAH:** My husband.

**BRIGHAM:** (*turns with a smile*) My  
dear?

**SARAH:** You asked me to remind you  
in good time  
For a visit with the children.

**BRIGHAM:** The hour had completely  
slipped my mind.

**SARAH:** (*to Ann Louisa*) They refuse  
to settle down  
'til their father's tucked them in  
And kissed them all around.

**BRIGHAM:** An excuse to stay awake

Nothing more.

(*They laugh together.*)

**BRIGHAM:** A lovely gown.  
Is it new?

**SARAH:** More or less.

It is Ann Louisa's wedding dress

(*Ann Louisa quickly turns away*)

It needed to be pressed

To smooth the ruffles.

**BRIGHAM:** I'd better hurry

The guests will be arriving soon.

**SARAH:** I've laid out fresh linen,

And your frocktail coat.

And don't forget the stickpin

The one with the garnet.

**BRIGHAM:** Ah, Sarah, Sarah—

—What would

We do without you.

Thank you, my dear.

(*He turns to go. Hesitates, looks from  
Ann Louisa back to Sarah.*)

Take care of her.

**SARAH:** I will.

(*Brigham exits*)

(*Ann Louisa crosses to Sarah. She  
tries to take the dress from Sarah.*)

**ANN:** Let me help you.

You shouldn't have.

**SARAH:** Nonsense.

Ironing seems to be my specialty.

Brigham says that nobody else can

Pleat his shirts properly.

But I must admit

This gown was not so simple.

**ANN:** (*unnerved by Sarah's calmness*)

Oh—How can you?

**SARAH:** (*uncomprehending*) It's quite  
easy

One day I'll show you.

(*Then aware of Ann Louisa's distress*)

What is wrong, my dear?

**ANN:** How can you bring yourself

To press my wedding dress?

You, Sarah—

You were his first wife.

What are you now, Sarah?

How can you bear the wives,

The younger, fairer wives?

And now me, Sarah

How can you bear me, Sarah?

How can you bear me?

(*Sarah smiles peacefully and warmly  
embraces Ann Louisa.*)

**SARAH:** That first Sarah . . . long ago

Chosen of Abraham

First love, first wife

To bear his heir

To share his life

To seek the promised land

That first Sarah

When long denied

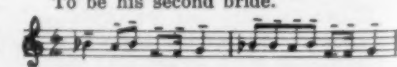
The gift of love

A child,

That first Sarah

Brought Hagar to her husband's side

To be his second bride.



That first Sarah

Had heard the Lord

Even as you and I

"Heed my command to hold this land

Be fruitful, multiply

And let no woman stand alone

For my daughters all should know

The comfort of husband, the peace

of home."



That first Sarah  
Just as we,  
Born to be Canaan's wife,  
To serve, to love,  
To tend his needs  
What greater joy  
What greater destiny?  
(Ann Louisa is deeply moved by Sarah's words.)

(Suddenly the clock chimes.)  
Six o'clock! It's growing late  
Come, Ann Louisa, so much to do  
Just think in a few hours  
You'll be Mrs. Brigham Young!  
ANN: Yes, Sarah  
I'll be Mrs. Brigham Young.

(She looks to the open window.)  
Go on, Sarah  
I'd like to stay here a moment  
I'll meet you upstairs.  
SARAH: I'll leave the dress  
And wait for you in my room.  
Don't be too long.  
(She drapes the dress over a chair and exits.)  
(From outside beyond the open window comes the muffled cllop of horses and carriage wheels. Ann Louisa, in an agony of indecision, hesitates. Then slowly and with great dignity and purpose she crosses to the window.)  
JAMES: (calling offstage) Ann Louisa!

Ann Louisa!  
Ann Louisa!  
(Ann Louisa closes the window, fastening it securely with the window latch. She closes the shutters, shutting out the red hues of the setting sun. She turns her back to the window and goes to the chair where Sarah put the dress. She takes it. Again she starts for the door, this time with the wedding dress in her arms. She stops in back of the sofa, sobbing uncontrollably. She begins the long walk to the door and her self-chosen life as Mrs. Brigham Young as the curtain slowly falls.)

END ACT II

## ACT III

One half hour later.

(Ann Louisa is standing beside the piano. She is resplendent in her wedding dress, but her eyes are red from weeping. As though to comfort herself, she fingers a chord or two on the piano.)

ANN: "We'll make the air

With music ring  
Shout praises to  
Our God and King;  
Above the rest  
These words we'll tell,  
All is well!  
All is well!"

(The doors burst open and Brigham, Sarah, Mr. and Mrs. Brice enter. They are all in wedding finery and exhilarated with the happiness and pride of the day.)

MR. BRICE: Ann Louisa.

MRS. BRICE: (the Brices embrace her) Dearest child!

MR. & MRS. BRICE: Oh what a beautiful bride you are, Ann Louisa!

ANN: I've been waiting for your blessing.

MR. BRICE: You have our blessing.

MRS. BRICE: And our deepest love.

SARAH: It's going to be a lovely wedding.

SEXTET

BRIGHAM: My last wedding,  
My last love!

MR. & MRS. BRICE, SARAH: (astonished and overwhelmed by the news) His last wedding,  
His last love!

MR. BRICE: Ann Louisa, do you hear him?

Ann Louisa, do you realize?

This is glory, glory!

MRS. BRICE: Ann Louisa, do you hear him?

To be the prophet's last wife!

Ann Louisa,

This is glory!

SARAH: What an honor

To be the prophet's last wife!

This is glory, glory!

MRS. BRICE: How—I've prayed—  
A day like this—would come!

SARAH: And so—this—day—  
This day—has come.

MR. BRICE: To what I say pay strict attention.

ANN: Soon I shall be Mrs. Young,  
Mrs. Brigham Young.

BRIGHAM: O joyous day—  
Sweet wedding day.

MRS. BRICE: O joyous day—  
Sweet wedding day.

SARAH: Joyous day.  
Joyous day.

MR. BRICE: Ann Louisa! Are you listening?

ANN: I'm listening, Father,  
Do go on.

MR. BRICE: Think of the honor and the glory.

ANN: I know the honor  
I know the glory

To be chosen by the prophet!

MRS. BRICE: O the honor and the glory

To be chosen wife to the prophet!

SARAH: O the honor and the glory  
O the wonder and the glory!

Wife to the prophet!

BRIGHAM: O—the wonder  
To find new love!  
To share new life!

MR. BRICE: To be chosen by the prophet!

MRS. BRICE: Remember always you must give  
Love and obedience.

MR. BRICE: Remember always you must give  
Love and obedience  
While you live.

BRIGHAM: The sun and earth seem new to me  
They wear a hue of happiness.

ANN: Love and obedience so long as I live  
As long as I live.

MR. BRICE: Do not forget.

MRS. BRICE: Do not forget  
To tend his needs.

SARAH: To serve—and to love  
To tend—his needs.

ANN: I must forget all other loves  
What greater joy!  
What greater destiny!  
Wife to Deseret.

MR. BRICE: What greater joy?—  
Wife to Deseret!

SARAH: No greater joy!  
Wife to Deseret!

What greater joy—  
What greater destiny?

MRS. BRICE: What greater joy?  
Wife to Deseret!

What greater joy—  
What greater destiny?

BRIGHAM: Wife to Deseret!

ANN, MR. & MRS. BRICE, SARAH,  
BRIGHAM: What greater joy?

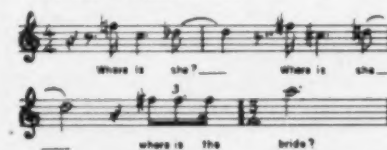
What greater destiny.

(Brigham looks to Ann Louisa. He reaches out his hand to her. She smiles back at him. As he starts to her, she moves to meet him. He takes her hands.)

MR. & MRS. BRICE, SARAH: What greater joy?  
What greater destiny?

(Brigham bends to kiss her.)

JAMES: (off stage) Where is she?  
Where is the bride?



(The double doors are flung open. James, bare-headed, dishevelled, in a state of extreme agitation, bursts into the parlor. The Brices and Sarah gasp. Ann Louisa is like stone, Brigham stares.)

JAMES: I did not believe it,  
But seeing is believing.

(Ann Louisa turns away.)

MR. BRICE: What is this?

MRS. BRICE: What's the matter?

SARAH: What's happening?

BRIGHAM:

(Brigham moves to James)

Welcome, Captain,  
Come join us,  
You're just in time.

**JAMES:** So I see  
How fortunate  
I did not wait longer in the carriage.

**ANN:** Oh, please!

**MR. BRICE:** He speaks strangely,  
Very strangely.

**SARAH:** He speaks strangely.

**MRS. BRICE:** How very strange.

**BRIGHAM:** I do not understand —

**JAMES:** The misunderstanding  
Is mine, I fear.  
And for a sweet but brief illusion  
I was willing to forget, —  
All I had and all I knew  
Before I came to Deseret.

**ANN:** Oh no, say no more!

**JAMES:** (*directly to Ann Louisa*) Now  
I know it was delusion  
You have taught me duty reigns.  
For this I thank you.  
And I'll remember,  
A lesson learned though pains re-  
mains.

**MR. BRICE:** What does it mean?

**MRS. BRICE:** What does he mean?

**SARAH:** What does he mean?

**ANN:** (*to James*) Please say no more  
I beg of you  
Say no more.

**JAMES:** No more but this —  
I wish you happiness  
To the degree it's lost to me.

**SARAH:** He looks so sad,  
Very sad.

**BRIGHAM:** Can I believe  
These words I hear?

**MR. BRICE:** This is strange talk  
Very strange talk.

**MRS. BRICE:** So sad, so very sad.

**JAMES:** And with the President's per-  
mission,

May I salute the bride  
With an old Gentile custom?  
(*James moves to kiss Ann Louisa. She  
tries to evade him.*)

**ANN:** No! Oh no!  
(*He seizes her. His kiss is more than  
ardent; it is totally revealing.*)  
(*Ann Louisa wrenches free.*)  
**TRIO**

**MR. BRICE:** This is shameful!  
This is shocking!  
(*Brigham stands in stone-like silence.*)

**MRS. BRICE:** This is shameful!  
This is shocking.  
I do not know what to say.  
Ann Louisa  
Please explain this, Ann Louisa.

**MR. BRICE:** I do not know what to say  
Ann Louisa, please explain this  
Ann Louisa.

**SARAH:** This is shameful!  
This is shocking  
Please explain this Ann Louisa  
This is dreadful.

**BRIGHAM:** Be silent!  
Be silent!  
(*Ann Louisa bursts into tears, covering  
her face with her hands. James is  
stunned by the enormity of what he  
has done.*)

**JAMES:** What have I done?

**MR. & MRS. BRICE, SARAH:** What  
have they done?

**BRIGHAM:** Be silent,  
All of you, be silent.

**MR. BRICE:** They have disgraced us.

**BRIGHAM:** You too, be silent.  
(*He looks from the sobbing Ann Louisa  
to James, white-faced with misery and  
shame.*)

**BRIGHAM:** (*sadly*) Ann Louisa, an-  
swer me.

Do you feel as he?  
(*She looks at Brigham. Turns away.*)  
Do you love him?

(*She hesitates. Brigham moves to her.  
Tilts her face up to his.*)

Tell — me truly.

Don't be afraid.

**ANN:** I love him.

(*A gasp from the Brices and Sarah.  
Brigham motions them to be silent.*)

**BRIGHAM:** Why was I not told?  
Why was I not told?

**ANN:** How could I tell you?

How could I hurt — you so?

You honored me —

And my family —

By asking for my hand. —

You offered me —

Your hopes and dreams

The first place in the land —

My joy and pride,

To marry you

To be your bride.

I never meant

To fall in love

I never meant

For you to know.

And I will marry you,

If you still want me —

I'll deny that love,

If you will have me.

**QUINTET**

**MR. & MRS. BRICE:** You must deny  
that love, Ann Louisa  
You must marry him.

**SARAH:** You can deny that love, Ann  
Louisa

You can still marry him.

**JAMES:** Can one deny such love?

Ann Louisa

How can you marry him?

**ANN:** I will!

Yes, I will,

I will.

I will marry him!

**MR. & MRS. BRICE:** Yes, you must

Ann Louisa

Yes, you must marry him!

**SARAH:** Yes, you can Ann Louisa

You can still marry him!


**JAMES:** How can you marry him,

If you love me, Ann Louisa?

**BRIGHAM:** That cannot be!

It will not be like that.

That cannot be!



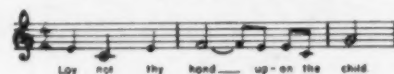
I am the prophet, the servant of the  
Lord.  
Even as Abraham, chosen of the  
Lord.

Even as Abraham,  
Chosen for the test of his faith in  
God —

Led forth his son, his only son  
And bound him — to Altarwood.  
Abraham stretched forth his hand  
And took the knife and saith,  
"Behold, my God,  
O living God,  
The testing of my faith.  
My son, O Lord,  
My only son, O Lord  
A living sacrifice!"  
And the Lord spoke from heaven,  
"Abraham! Abraham!"

"Here Lord, am I."

"Lay not thy hand — upon the child,



I do not ask his life —

For thou hast proved thy faith and

love —

By thy willingness — to sacrifice."

(*Turns to Ann Louisa*)

And you, Ann Louisa

You, too, have proved your faith and

love

In willingness to sacrifice.

(*He takes Ann Louisa's hands in his.*)

So I forgive you Ann Louisa

And I release you from your pledge

and vows.

According to the covenant

Between the Lord and Abraham,

I release you from your pledge and

vows.

(*A silence. Ann Louisa looks at Brig-  
ham disbelievingly. The Brices and  
Sarah are speechless.*)

(*Brigham turns to James.*)

You really love her?

**JAMES:** Oh yes, I love her!

**BRIGHAM:** And you will care for her?

**JAMES:** Oh yes, I will.

**BRIGHAM:** Ann Louisa, will you go

with him?

**ANN:** I'll go any place, I'll go any-  
where.

**TRIO**

**MR. BRICE:** Leave Deseret?

Wed a Gentile?

Never! No, never!

**MRS. BRICE:** Go away?

My dearest child!

**SARAH:** Leave Deseret?

Leave Deseret forever?

**MR. & MRS. BRICE, SARAH:** Never!

Never!

She must stay!

Ann Louisa, you must stay!

**MR. BRICE:** What will become of her?

She will be lost to me

Forever.

**SARAH:** What will become of her?

She will be lost to us

Forever.

**MRS. BRICE:** What will become of  
her?  
She will be lost to us forever.

**BRIGHAM:** There is no loss

Where there is love.

Behold God's mystery!

There is no loss  
Where there is memory.

*(He brings Ann Louisa who is dazed with wonder to James who, too, is stunned with joy.)*

Go with him then, Ann Louisa —  
I release you —  
And I give you —  
To him you love.

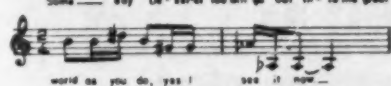
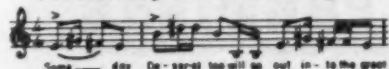
*(Ann Louisa suddenly turns from James and with love and gratitude throws herself into Brigham's arms. Brigham holds her gently for an instant and then gently releases her, takes her hands and then takes James' hands and puts them together, almost as though he himself were going to marry them. Sarah now smiles. She understands. She looks at Brigham with admiration.)*

**BRIGHAM:** *(to Ann)* Do not forget Deseret.

Carry it in your heart.  
If you hold fast to your faith  
No land will be too far.

**MR. & MRS. BRICE:** She will be lost.

**BRIGHAM:** No! No!  
This is God's plan  
For some day Deseret too will go out



Into the great world as you do,  
Yes, I see it now —  
As clearly as I once saw this valley  
long ago  
As I stood upon the mountain  
And I said, "This is the place",  
I see Deseret  
I see our people,  
Our faith going out  
Into the world —

*(All are electrified at Brigham's revelation.)*

**SEXTET**

**SARAH:** This is a prophecy! A prophecy!

**MR. AND MRS. BRICE:** This is a prophecy

**MR. AND MRS. BRICE, SARAH:** *(to Ann Louisa and James)* "Some day Deseret too

Will go out into the great world as you do!"

**BRIGHAM:** *(he blesses Ann Louisa and James)*

Therefore I bless you. I bless you!

**MR. AND MRS. BRICE, SARAH:**

Therefore we bless you,  
Some day Deseret too  
Will go out into the great world as we do.

**JAMES:** I never shall forget.

This lesson of love  
I have learned in Deseret.

**ANN:** I shall not forget

My faith, my pledge —  
To Deseret.

**MR. BRICE:** God works in strange ways,

As revealed to us by our prophet.

*(Mr. Brice gives his blessing to Ann Louisa and James.)*

Therefore I bless you, I bless you,

**ANN AND JAMES:** Some day Deseret too

Will go out into the great world as we do!

**MR. AND MRS. BRICE, SARAH:**

Therefore we bless you, we bless you,

**BRIGHAM:** Therefore I bless you, I bless you!

**SARAH:** Through you we hear  
This golden prophecy.

**MRS. BRICE:** Through you I find  
New peace and harmony.

**SARAH:** Through you this day  
Of glorious destiny.

**MRS. BRICE:** Through you my life  
Will have new dignity.  
Therefore I bless you.

**SARAH, MRS. BRICE:** Therefore I bless you —

**ANN, JAMES:** Some day Deseret too  
Will go out into the great world as we do.

O happy destiny!

**MR. AND MRS. BRICE:** Therefore we bless you, we bless you.

**SARAH:** Therefore we bless you, we bless you.

**SARAH:** Some day Deseret too  
Will go out in the great world as you do.

Therefore we bless you.

**BRIGHAM:** *(tenderly)* Go then—and take your new son with you.

Take him with love—into your heart  
Go then, and may joy and peace be with you forever.

*(Ann Louisa, James, and Mr and Mrs. Brice exit. Sarah ushers them to the doors. She returns, looks at Brigham who slowly crosses the room. One by one he blows out the candles on the piano. The room suddenly seems gloomy. He sees on the floor the broken flower stem Ann Louisa had snapped earlier. He picks it up and fingers it thoughtfully.)*

*His shoulders seem to sag a trifle. Sarah watches him with tender love and understanding.)*

**BRIGHAM:** It is almost winter.

Soon there will be an end to flowers.

**SARAH:** They will bloom again next spring.

**BRIGHAM:** Next spring.

To everything a season  
So saith the Lord.

We must have faith.

*(He replaces the broken flower in the vase. Turns to Sarah.)*

The guests must be told  
There will be no wedding.

**SARAH:** Shall I do it?

**BRIGHAM:** No—I will tell them.

But go with me  
Sarah go with me.  
We'll go together

**SARAH:** Always—together.

**BRIGHAM:** *(with Sarah)* Always together.

*(She moves toward him as the curtain falls.)*

**THE END**

For the convenience of MUSICAL AMERICA readers, who plan on watching the world premiere performance of "DESERET" by the NBC Opera Company on January 1, 1961, from 3:00 to 5:00 p.m. (E.S.T.) over the NBC Television Network, we have abridged the libretto slightly to conform to this production. An orchestral interlude plus some text and music of the actual 2 hours and 15 minutes performance time of "DESERET" had to be omitted for NBC's 2-hour telecast. In addition, the one unit set of "DESERET" was expanded for the television production.

SCUDDER PRODUCTIONS



Out of the Life of Brigham Young . . .  
A NEW AMERICAN OPERA  
**'DESERET'**

BY  
**Leonard Kastle**  
LIBRETTO BY  
**Anne Howard Bailey**

**WORLD PREMIERE**

IN COLOR — SUNDAY JAN. 1, 3-5 PM\*

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\*E.S.T. Check local listings for time and channel.

**NBC TELEVISION NETWORK**

(Continued from page 66)

one made by the Columbia Graphophone Company at a performance in Vienna on May 24, 1936, by the Vienna Philharmonic under Bruno Walter, with Charles Kullman and Kerstin Thorborg as soloists. Walter's later one for London on LP, with Ferrier and Patzak and the Vienna Philharmonic would be my choice among available technically up-to-date recordings.

The prospective purchaser can have a rare time for himself or herself by comparing the two Vox recordings with those issued by London, RCA Victor, Columbia, Angel, and Epic. Let us hope that the companies will not neglect the other symphonies because of the popularity of this "Ninth in Disguise".

Incidentally, any resemblance between me and the Robert "Sahin" mentioned in the Columbia notes is purely coincidental. I did not write "polytonic"; and I know how to spell "palette". Where was Columbia's proofreader?

—Robert Sabin

### Klemperer Conducts Wagner

**Wagner:** "Rienzi" Overture; "The Flying Dutchman" Overture; "Tannhäuser" Overture; Preludes, Act I and III, "Lohengrin"; "Die Meistersinger", Overture, Dance of the Apprentices and Entry of the Masters; "Tristan und Isolde", Vorspiel und Liebestod; "Götterdämmerung", Siegfried's Funeral March. Otto Klemperer conducting the Philharmonia Orchestra. (Angel 3610B, 11.96\*\*)

Wagner remains a cosmos, and no one since Toscanini has given us the full image of his universe as Klemperer does in these totally impressive performances. In fact, this four-side set, released in celebration of the conductor's 75th birthday last May, stands in this reviewer's mind as the orchestral issue of 1960.

The contents are disarmingly familiar. But just listen to the *Rienzi* Overture, that rampantly effective composite of Weber, Meyerbeer and things to come. It rises like a burning sun, with the allegro sternly implanted, then maintained to an intoxicating finale. Similarly, when the authentic Wagnerian spirit takes center stage beginning with the "Flying Dutchman", the emotional weight and tension seem to be engendered first of all by the immaculate musical control and judgement of Mr. Klemperer.

One is inclined to catalogue piece by piece the Klemperer powers with this music. The jubilation of the Act III "Lohengrin" Prelude; the forebodings, orgasmic flights and final resolution of the "Tannhäuser" Overture (Dresden version); the despair, yearning and transfiguration of the "Tristan" passages; the majesty of the "Meistersinger" sequences—all are represented in true Wagnerian breadth, supported by full representation of every part of the Philharmonia Orchestra. In the case of the *Liebestod*, the performance needs no voice; everything is articulate simply in orchestral terms. The glorious urgency

of its climax must represent one of the great moments in sixty years of recording history.

The unusually personal praise paid to Mr. Klemperer in Angel's program book seems only in proportion after one has spent a few days with these performances. They have a density of musical meaning altogether beyond the ordinary. The album benefits from the finest Wagnerian orchestral sound yet to enter the stereophonic microgroove.

—John W. Clark

### Ansermet and Beethoven

**Beethoven:** Symphony No. 9 in D minor, Op. 125. Ernest Ansermet conducting L'Orchestre de la Suisse Romande. Joan Sutherland, soprano, Norma Proctor, contralto, Anton Dermota, tenor, Arnold Van Mill, bass (London CS 6143, \$5.98\*\*)

London's single record stereophonic issue of the Ninth Symphony, though offering the purchaser value for his dollars, does not displace the more costly versions by Toscanini (Victor LM 6009, monaural only), Bruno Walter (Columbia M2S-608) or Otto Klemperer (Angel S-3577). Each of these offers a

stronger, more encompassing view of this tremendous score. With all the advances made in studio technics, it still is not possible to compress the work into two stereophonic sides without sacrificing both mood and aural opulence. Mr. Ansermet's orchestra often plays brilliantly, but one feels no immense conception is behind what they do. While the notes are all there, there is precious little grandeur behind or amongst them. Further, belying London's striking reputation for distinguished sound, this issue sounds confined and frequently dry even on the best equipment.

The torrential first movement is the best part of Mr. Ansermet's interpretation. The Scherzo is much too fast, almost breakneck at times, and the third movement is stubbornly earthbound. When it comes to the total demands of the choral finale, the time element circumscribes all possibility of emotional release, despite able soloists and fairly bellowing choral assistance.

Recalling the now-withdrawn Victor set (LM 6043) made by Wilhelm Furtwängler at an actual performance that

## THE DISTINGUISHED RECORDINGS OF 1960

### Orchestral

**Strauss:** "Don Quixote". Fritz Reiner, Chicago Symphony, Antonio Janigro, cellist. (Victor-Soria Series, LS/LSS 2384.)

**Wagner:** Klemperer conducts Wagner. Otto Klemperer, Philharmonia Orchestra. (Angel 3610B.)

**Prokofiev:** Symphony No. 5, Op. 100. George Szell, The Cleveland Orchestra. (Epic LC3688.)

**Dvorak:** Symphony No. 2 in D minor, Op. 70. Bernard Haitink conducting the Concertgebouw Orchestra. (Epic LC 3668.)

**Respighi:** Pines of Rome; Fountains of Rome. Fritz Reiner, Chicago Symphony. (Victor LSC 2436.)

### Operatic

**Bizet:** "Carmen". Victoria de los Angeles, Janine Micheau, Nicolai Gedda. Sir Thomas Beecham conducting. (Capitol GCR 7207.)

**Puccini:** "Turandot". Birgit Nilsson, Renata Tebaldi, Jussi Bjoerling, Erich Leinsdorf conducting. (Victor LSC 6149.)

**Janacek:** "Jenufa". Soloists, Chorus and Orchestra of the Prague National Theater, Jaroslav Vogel conducting. (Artia ALPO-80.)

**Britten:** "Peter Grimes". Peter Pears, Claire Watson, James Pease. Benjamin Britten conducting. (London OSA 1305.)

**Wagner:** Vocal Excerpts. Frieda Leider, Lauritz Melchior, Friedrich Schorr. (Angel COLH 105.)

### Instrumental

**Moussorgsky:** "Pictures at an Exhibition". **Prokofiev:** Sonata No. 7. Sviatoslav Richter, pianist. (Artia ALP 154.)

**Mendelssohn:** Concerto No. 1 in G minor, Concerto No. 2 in D minor. Rudolf Serkin, Philadelphia Orchestra, Eugene Ormandy conducting. (Columbia ML 5456.)

**Poulenc:** Concerto for Two Pianos. Whitemore and Lowe, duo-pianists, Philharmonia Orchestra, Pierre Dervaux conducting. (Capitol SP 8537.)

**Bach:** "Italian" Concerto, Partitas in B flat major and C minor. Glenn Gould, pianist. (Columbia ML 5472.)

**Schumann:** Piano Concerto. Van Cliburn, Chicago Symphony, Fritz Reiner conducting. (Victor LM 2455.)

**Paganini:** Caprices. Ruggiero Ricci, violinist. (London CM 9244.)

**Milstein Masterpieces:** Beethoven, Mozart, Saint Saens, Stravinsky. Nathan Milstein, violinist, Concert Arts Orchestra, Walter Susskind conducting. (Capitol P8528.)

### Vocal

**Wolf:** "Italienisches Liederbuch". Irmgard Seefried, Dietrich Fischer-Dieskau. (Deutsche Grammophon LPM 18568/69.)

**Berg:** Altenberg Lieder. Bethany Bear-slee, soprano, Columbia Symphony, Robert Craft conducting. (Columbia MS6103.)

**Elizabethan and Jacobean Ayres.** Madrigals and Dances. New York Pro Musica, Noah Greenberg conducting. (Decca DL 9406.)

**Verdi:** Requiem. Leontyne Price, Rosalind Elias, Jussi Bjoerling, Giorgio Tozzi. Vienna Philharmonic, Fritz Reiner conducting. (Victor-Soria LDS 6091.)

**Arias, Anthems and Chorales** of the American Moravians. Moravian Festival chorus and soloists, Thor Johnson conducting. (Columbia MS 6102.)

**Monteverdi:** Madrigals. Alfred Deller Consort. (Bach Guild 579.)

marked the rededication of Bayreuth in July, 1951, a performance which included the Bayreuth chorus, Elisabeth Schwarzkopf and Otto Edelmann among its quartet of soloists, this new version seems less than ideal. Its chief virtue is in putting a workmanlike glimpse of a masterpiece within economic reach of a wider public. —John W. Clark

### American Ballet

**Still:** "Sahdji". Howard Hanson conducting the Eastman-Rochester Orchestra, and the Eastman Chorus. (Mercury MG50257, \$4.98\*. Stereo SR 90257, \$5.98\*\*)

William Grant Still's ballet score, employing chorus and orchestra, is a fairly curious and not unattractive "first" on records. For most listeners, the choreography will be a matter of conjecture, but "Sahdji" onstage has considerable power. I recall a revival at one of the Eastman School American Festivals during the 1940s when Still's ballet, choreographed by Thelma Biracree, exerted a genuine theatrical spell. Its story of betrayal amid the palmettos is standard fare, but given an imaginative decor and a good-looking pair of leading dancers, the music does support its dramatic purpose.

On records, the choral segments tend to suggest Vachel Lindsay's "mumbo-jumbo", while Still's reliance on pseudo-jazz and beguines often sounds cinematically conceived. When one realizes Stravinsky's "Rite of Spring" already had existed nearly a generation, "Sahdji" sounds unduly tame. Nevertheless, Still's ballet appeared not in the esthetically opulent Paris of 1913, but as an innovation in the comparatively unpopulated American repertoire of 1931. Mr. Hanson's affection for the score is commendable, and to its performance on disks he and his Eastman forces bring maximum energy and persuasion. The record further includes enjoyable bows to two South Americans, Camargo Guarnieri (Three Dances for Orchestra, 1941) and Alberto Ginastera (Overture to the Creole "Faust", 1944). —John W. Clark

### Versatile Baritone

**Debussy:** "Trois ballades de Francois Villon"; "La Grotte"; "Mandoline"; "Syrinx". **Ravel:** "Chansons Madécasses"; "Cinq mélodies populaires grecques"; "Don Quichotte a Dulcinée". Dietrich Fischer-Dieskau, baritone; Karl Engel, piano; Aurele Nicolet, flute; Irrgard Poppen, cello. (Deutsche Grammophon: 138115 SLPM \$5.98\*)

Dietrich Fischer-Dieskau is well-known in this country by now as a recitalist of impeccable style and infinite sensitivity. His way with French music, however, may not be so familiar since his recordings hitherto have been mainly of the German literature.

The present selection of some of the choicest songs of Debussy and Ravel reveal the range of his artistry and his remarkable ability to adapt to any nationalistic or period style. What is more, he makes the nice distinction which must be made between Debussy and Ravel who, while French contemporaries and of similar generic origin cre-



Dietrich Fischer-Dieskau

Fayer

atively, are really quite different composers. How different in approach and treatment, for instance, are the Madagascan songs of Ravel and the Villon ballades of Debussy! Poles apart from every interpretive point of view.

The young German baritone sings everything with utmost care for detail and nuance. The voice is buoyant enough so that it can be scaled down to the lightest pianissimo without going white and yet has the virility to achieve the ringing climaxes which some of these songs demand. His diction, while not Gallic in sound, is clean and intelligible. —Ronald Eyer

### McCormack Re-Issues

**John McCormack Sings Sacred Music** (Schubert, Bach-Gounod, Franck, Beethoven, etc.) John McCormack, tenor. (Camden CAL 635, \$1.98\*)

Only a consummate artist can make this old-fashioned fare meaningful to modern listeners. McCormack succeeds where scarcely any contemporary tenor could. Even those who would generally seek to avoid many of the selections here will find this Camden a valuable release. In addition to the expected "Panis Angelicus", the great tenor aria from Beethoven's "Mount of Olives" is included, a performance hitherto unpublished.

This re-recorded, newly processed collection is technically gratifying and historically engaging.—John W. Clark

### Worth Investigating

**Brahms:** Variations on a Theme by Haydn, Op. 56a. **Mendelssohn:** Symphony No. 4 in A major, Op. 90. Wolfgang Sawallisch conducting the Vienna Symphony Orchestra. (Epic LC3731, \$4.98\*)

The intense musical precision of these interpretations takes them beyond the level of useless repertoire duplications. Mr. Sawallisch continues to be one of the major young European conducting

talents. Firm with rhythms, dynamics and musical contours, he is undismayed by the various challenges inherent in the Brahms. His approach to the "Italian" Symphony again demonstrates the best kind of orchestral discipline. The second movement is particularly captivating and successful.

**Piano Colors of Ravel:** "Pavane", "Jeux d'eau", Sonatine, "Le Tombeau de Couperin". Leonard Pennario, pianist. (Capitol SP8533, \$5.98\*\*)

This distinguished repertoire is accurately and at times sensitively played by Mr. Pennario. The pianist provides no special emanations of Ravelian atmosphere, but is technically equal to all the scores. The "Tombeau" suite includes the Toccata omitted in its orchestral version, and it receives playing of lucid appraisal and considerable tonal charm.

**Elgar:** "Enigma" Variations, Op. 36. **Brahms:** Variations on a Theme of Haydn, Op. 56a. Pierre Monteux conducting the London Symphony (Victor LM-2418, \$4.98\*)

For those who enjoy the bucolic paths of the Elgar, Pierre Monteux' new rendition can be confidently recommended. For this listener, it fails to present the architectural strengths and tautness that Toscanini imposed on the score (Victor LM 1725), but there is no gainsaying Monteux' refinement of instrumental texture and mellowed emotional style in this and in the Brahms "St. Anthony" Variations that complete side two. —John W. Clark

**Mussorgsky:** "Pictures at an Exhibition". (Ersta 1030, \$4.98\*). **Piano Encores:** Bach, Rachmaninoff, Chopin, Liszt. (Ersta 1020, \$4.98\*) Stanley Hummel, pianist.

Engineered by Peter Bartok, these two Ersta releases by Stanley Hummel offer some of the best recorded piano reproduction of the year. Mr. Hummel's Moussorgsky makes the original keyboard "Pictures" intimately appealing and still proves reasonably equal to the massive "Gate of Kiev" finale.

**Vivaldi:** "The Four Seasons". Societa Corelli. (Victor LM 2424, \$4.58\*)

Vivaldi's "Seasons" represent LP's most perennially satisfying rescue of long-forgotten music. It now appears from Victor for the first time. Unfortunately, the performance is one of rasping definition. Karl Münchinger's London version and the pre-stereo Columbia disk by Guido Cantelli remain the authorities in the field.

**Carl Orff:** "Carmina Burana". Philadelphia Orchestra, Eugene Ormandy, conductor. Janice Harsanyi, soprano; Rudolph Petrak, tenor; Harve Presnell, baritone. Rutgers University Choir. (Columbia ML 5498, \$4.98\*)

Eugene Ormandy provides every effect there is in this meretricious score, including a few I had never heard before. One would like to think he does so from duty rather than from indulgence. The recording has good soloists, and perfect sound. Columbia prints the Latin texts with an accompanying translation, also a useful literary-historical essay. —J. W. C.



## RECITALS IN NEW YORK

(Continued from page 62)

the Ravel. The Tartini variations also were full-toned and fluent. Miss Koutzen impressed as an able and sensitive musician, and one awaits a future recital with interest. —David J. Baruch

### Sabicas . . . . . Guitarist

Town Hall, Nov. 5.—Sabicas, a guitarist of Spain, was heard in a program of self-composed flamenco music. It was a brilliant recital for a number of reasons.

There was the satisfying sense of continuity and structural balance characteristic of his treatment of the many different Spanish song and dance expressions. There was the harmonic and textural richness and variety of such pieces as "Homenaje a Granada", "Fandango", and "Brisas de Malaga", among others.

There was the deftness of his modulations and rhythmic and tempo changes, and the interest of and contrast between the episodes of many of the compositions. There was the overall sensitivity of his conceptions, even the novel effects, such as the imitation of military drums in the "Siguriyas" and the delicate pianissimo in "Guajira Flamenca". There was the accuracy and smoothness of his fingerwork, and his colorful, yet classically pure tone quality.

And uniquely, there was a merging of composer, arranger, and performer that resulted in each work sounding as if it could have been written for no other instrument—and by no other artist. —David J. Baruch

### Margaret Tynes . . . . . Soprano

Town Hall, Nov. 6.—Gershwin: "Porgy and Bess" (Group of Songs). Schumann: "Der Nussbaum"; "Widmung". Schubert: "Liebesbotschaft"; "Gretchen Am Spinnrade". Wolf: "Auch Kleine Dinge"; "Mausfallen-Sprüchelein". Strauss: "Zueignung"; "Kling". Verdi: Sleepwalking Aria from "Macbeth". Bizet: Aria from "Carmen". Puccini: Aria from "Manon Lescaut". Creole Folk Songs: "Fais Do Do"; "Danse Conni Conne". Medley of Spirituals. Jonathan Brice, pianist.

One of Margaret Tynes's outstanding virtues is her sense of dramatizing a song. With her excellent vocal resources and pleasing stage presence, Miss Tynes brought out the character of each song with professional assuredness. Even if phrases were not always formed with subtlety and vocal timbres were not always flawlessly contrasted, Miss Tynes always had the interpretative aspect of her singing under complete control.

She brought out the ominous spirit of "Gretchen Am Spinnrade"; the simplicity of "Auch Kleine Dinge"; and the comedy of "Mausfallen-Sprüchelein", as well as giving ample magnitude to the dramatic qualities to the Verdi and Puccini arias. The Creole folk songs were sung with a free and easy style which blended well with their fanciful charm. —Richard Lewis

### Enid Dale . . . . . Pianist

Town Hall, Nov. 6.—(Debut) Bach: French Suite No. 5. Bergsma: Three Fantaisies. Beethoven: Sonata Op. 110. Chopin: Mazurka in A minor. Polonaise Fantaisie, Op. 61. Ginastera: Sonata (1952).

Enid Dale, a graduate of the Juilliard School of Music, is many times over a prize winner and has studied in Paris on a Fulbright Grant. She possesses a nimble technique and a bright clear tone. Further her playing can be bold and rocklike when these qualities are needed. These characteristics all came to the fore in her playing of the Bergsma and Ginastera pieces. There was an agreeable heartiness in her approach.

But it was in the more introspective works of her program that Miss Dale failed to meet the demands the music made. She did not command the expressive means to make the Bach and Beethoven works sing. Her approach was cautious to the point of being too literal. She did not display the subtleties of color and phrasing that would bring these more profound works to life.

One flaw in general was Miss Dale's pedaling. She tends to blur, and in the Bach Courante. This was also frequently evident in the Beethoven.

—John Ardoin

### Johanna Martzy . . . . Violinist

Town Hall, Nov. 7 (Debut).—Handel: Sonata in F. Bach: Sonata in G minor for violin alone. Beethoven: Sonata in G, Op. 30 No. 3. Stravinsky: Duo Concertant (1932). Bartok: Rumanian Folk Dances. Ravel: Piece en forme de Habanera. Martinu: Arabesque No. 1. Szymanowski: "Notturmo e Tarantella". Leon Pommers, pianist.

In her first New York solo recital, the eminent Hungarian violinist Johanna Martzy enhanced the favorable impression she created at her orchestral debut here with the Philharmonic in 1957. A formidable mistress of the bow, the comely violinist is also a musician to the core if a somewhat self-effacing one.

With her supple bow-arm, unerring fingers, impeccable intonation, keen rhythmic sense, profound insight into styles and periods, and her ability to elicit whatever type of tone seemed best for a given passage, she offered an object lesson in violin playing.

Outstanding was Miss Martzy's performance of the Bach unaccompanied violin sonata. This was not only great violin playing but great Bach playing. Here was no struggling with the chords, no breaking or slackening of the rhythm to negotiate a difficult bowing, no fighting the instrument, no sacrifice of tone quality for expedience.

The Adagio emerged from her fingers in all its austere grandeur. The fugue was a marvel of clarity and a thing of noble beauty. The Siciliano was played with a simplicity that brought its hidden pathos to light while the Presto fairly sparkled in its rhythmic elan.

The opening and closing movements of the Beethoven Sonata were played

(Continued on page 82)

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Johanna Martzy

Antony di Gesu

(Continued from page 81)

with stunning virtuosity and yet with a depth of perception that communicated the Beethovenish devilry with more than surface glitter. In fact, each work on the program revealed another facet of Miss Martzy's many-sided art. Mr. Pommers gave her excellent support as the collaborating pianist.

—Rafael Kammerer

#### Gramercy Chamber Ensemble

Carnegie Recital Hall, Nov. 7.—Schubert: Piano Quintet ("Trout"). (Gilbert Kalish, piano; Allan Ohmes, violin; Aaron Juvelier, viola; Michael Rudiakow, cello; Orin O'Brien, bass). Schoenberg: "Pierrot Lunaire". (Jan De Gaetani, Sprechstimme; Mr. Kalish; Philip Dunigan, piccolo and flute; Stanley Walden, clarinet and bass clarinet; Joyce Robbins, violin and viola; Mr. Rudiakow; Robert Cole, conductor).

"Pierrot Lunaire", which was once banned on New York's municipal radio by order of the mayor, will soon be half a century old. To many it is still the shocker it originally was. To modernists, it is the most honored of Schoenberg's pre-12-tone expressionist works, yet sufficiently rare that it can still sound completely fresh with each new performance.

It did to me on this occasion, especially in the powerful projection of its "speechsong" by Jan De Gaetani. The freedom of articulation and pitch permitted by this type of vocal art can produce a wide variety of effects. One young lady I heard, who adhered more to the straight singing style than the speech-song compromise, actually made it sound cute, which is the least desirable result I can imagine.

Miss De Gaetani obviously took her cue from Erika Stiedry-Wagner's memorable recording under the composer, with none of the psychotic overtones missed. Her principal departures were an even more fabulous dynamic range, and a greater contrast for the occasional isolated pure-singing tones (indicated in the score by the direction "gesungen"), which in my view put the underlying expressionism in still clearer perspective.

Miss De Gaetani vocalized and acted

with her whole body in a compelling manner. Some of the intimate details possible in a recording were missing, of course, and her sotto voce was occasionally swallowed up at the back of the hall, but the outlines of a masterful interpretation were complete. Schoenberg's versatile and evocative instrumentation was brought to thrilling life by the ensemble.

Schubert's "Trout" Quintet made it an all-Viennese evening of high calibre. Here we beheld the unusual spectacle of a woman playing double-bass to four men, and very sonorously. There were some roughnesses, but all were submerged in an invigorating and incisive reading.

—Jack Diether

#### Living Theatre Presents Works by Young Composers

Living Theatre, Nov. 7.—William Sydemann: Duo for Double Bass and Clarinet (Bertram Turetzky and Henry Larsen) (First Time in New York). Stephen Addiss: Three Excerpts from a Chamber Opera (William Montague, tenor; Judith King, flute; Deborah Finesmith, oboe; Nicolas Roussakis, clarinet; Eugene Sader, French horn; Marvin Finesmith, bassoon; Joseph Schor, violin; Julie Skinner, viola; Peter Rosenfield, cello; Bertram Turetzky, double bass; Composer conducting) (First Time in New York). Peter Hartman: Concerto da Camera for Violin and Wind Quintet (Joseph Schor, solo violin; and Miss King, Miss Finesmith, Mr. Roussakis, Mr. Sader, and Mr. Finesmith. Paul Wolfe conducting) (First Performance). Charles Wuorinen: "Turetzky Pieces" for Flute, Clarinet, and Double Bass (Stanley Aaronson, flute, and Mr. Larsen and Mr. Turetzky) (First Time in New York). Richard Maxfield: "Fermentation" (1960). Ezra Sims: Seven Songs to Poems of Sylvia Spencer (Ann Bowers, soprano; E. Randolph Mickelson, harpsichord) (First Time in New York).

This was my first visit to the Living Theatre, and I must confess that it was both startling and refreshing. The room would provide a perfect setting for "The Cabinet of Dr. Caligari" and the audience was studded with beatniks and other deliberately seedy members of the Greenwich Village avant-garde. But the music, I am happy to state, was much closer to the main roads of art than one might have anticipated. Although most of these young composers were a bit self-consciously modern, they were obviously more concerned with working out serious ideas than they were with shock-tactics.

Mr. Sydemann's Duo was feeble and innocuous as two-part writing, but he did achieve some fascinating sonorities—low trills in the clarinet that sounded like a throbbing dynamo and double bass harmonics that created a sense of spatial sound.

It was immediately clear that Mr. Addiss has a lyric gift, even from these brief excerpts out of context sung bravely by an able tenor struggling with a bad cold. Mr. Addiss can spin a melodic line that sustains itself. But, dramatically, his bland lyricism was sometimes in conflict with the emotional highlights of the text, and his setting was spotty and clumsy for all its sensitive colors and rhythmic variation. One would like to hear the whole opera, for here is a young man who obviously has a feeling for the voice.

Mr. Hartman's Chamber Concerto was a patchwork of jagged sonorities and restlessly changing rhythms, which

might have been subtitled "Strange Pieces I Have Heard". But for all its lack of formal clarity and development it revealed a curious and inventive musical temperament and an engaging youthful brashness. It was something of a mess, but it made one want to hear more of his music.

Of all the composers on the program, Mr. Wuorinen exhibited the most technical surety and powers of organization. But unfortunately, his music did not sound nearly as impressive as his program note. His thematic materials were uninteresting and his weaving not sufficiently taut and cogent to make them so. Passages of ingenuity and compelling interrelation alternated with rather naive mechanical counterpoint or mere marking time. Nor did the rhythmical ingenuities emerge in sound as clearly as he described them.

The only blot on the program was the pointless and very long Maxfield piece which was the worst electronic composition I have ever heard—and that is a broad statement. The sounds were silly little burbles and gurgles and squeaks in themselves, and he did nothing with them.

After this ordeal, Mr. Sims's appropriate settings of Miss Spencer's humorous little verses elicited cheers of relief from the audience. The performances of the evening were uniformly good and there was a pleasant rapport between musicians and listeners.

—Robert Sabin

#### Alirio Diaz . . . . . Guitarist

Town Hall, Nov. 9.—Sor: Rondo; Two Etudes. Searlatti: Two Sonatas. Handel: Aria with Variations. Haydn: Andante and Minuet. Bach: Chaconne (Transcribed by Andres Segovia). Crespo: "Nortena" (Inca Melody). Sojo: Venezuelan Folk Pieces. Turina: Fandanguillo. Albeniz: "Zambra granadina"; "Torre Bermeja"; "Sevilla".

Alirio Diaz is a musical craftsman who fashions his interpretations with a jewel-like precision. He concentrates upon those refinements of tone, harmony, and rhythm which many another guitarist might easily overlook in place of the intoxication of dazzling virtuosity. At no time during this excellent recital did Mr. Diaz fall into the trap of being overly-precious with his poised yet restrained sensivity.

In the Bach Chaconne, Mr. Diaz was not tempted to imitate the extensive range of sonorities found in the original unaccompanied violin suite, but proved that with an exact and well-proportioned interpretation this great work has a magic way of surviving any sort of instrumental transcription. Mr. Diaz's playing in the Sor and Searlatti works had purity of attack, while in Albeniz's "Torre Bermeja" his treatment of harmonics had the bell-like sound of clear crystal. In Crespo's plaintive "Nortena" and the charming Venezuelan Folk Pieces, Mr. Diaz allowed lyricism to glow in a quiet and subdued manner.

—Richard Lewis.

#### Sylvia Rosenberg . . . . . Violinist

Grace Rainey Rogers Auditorium, Nov. 10.—Stravinsky: "Suite Italienne". Beethoven: Sonata in C minor, Op. 30, No. 2. Bach: Sonata.

in A minor for violin alone. Szymanowski: "La Fontaine d'Arethuse". Saint-Saëns-Ysaye: Caprice. David Garvey, pianist.

Miss Rosenberg gave a rewarding recital, one of a Museum series by young artists. Her program was apparently designed to show off as many aspects as possible of the violin literature, including an opening work that combined the baroque with the modern, Stravinsky's "Suite Italienne". The Suite has an interesting history; it was taken from the ballet "Pulcinella", in which Stravinsky used music of Pergolesi. It was the result of a collaboration of Stravinsky and Dushkin, editing the composer's first version for violin and piano.

Miss Rosenberg is not a violinist with a big, rich, bright sound. Instead, she plays with a dark, brooding, continuously incisive tone, always propelling the music. Although the Beethoven Sonata has been played with a more beautiful quality, it is seldom given such a taut, dramatic and propulsive treatment.

The Bach solo sonata displayed her fine technique and unusual musicianship, but even so it was more admirable than moving. By careful rhythmic and dynamic control she kept the polyphonic lines clear and bared the magnificent structure of the piece. She did not take the final step, however, and imbue the work with warmth.

After the Bach, it was an aural shock to hear the final pieces. She would have been well advised to skip them, for although they were well played, they demand a more luscious tone and sentimental manner than she possesses. It would be interesting to hear Miss Rosenberg play some strong contemporary music, to which her hard-driving style would seem particularly well suited.

Although Mr. Garvey played very well, he was not close enough to Miss Rosenberg in style to make a truly satisfactory partner. His tone was light and clear, in contrast to her continuous threading of dark-hued sound.

—Stephen L. Addiss

#### Samson François . . . . . Pianist

Carnegie Hall, Nov. 11.—Schumann: Variations on a theme of Clara Wieck, "Papillons"; "Carnaval"; Chopin: Three Mazurkas (Op. 24, No. 4, Op. 7, No. 1, Op. 41, No. 3) Ballade No. 1, Four Etudes (Op. 10, No. 5, No. 11, No. 12, Op. 25, No. 2).

Samson François' playing produced perplexing feelings of elation and disappointment at this concert. Much of his playing was beautiful and much of it was in bad taste. This latter was the kind of playing that deserved censure as eccentric.

Typical was the performance of "Papillons". One moment, his playing was fragile and poetic, and the next, slapdash and rough. The same thing happened with "Carnaval". "Eusebius", "Reconnaissance", and "Estrella" were completely satisfying while "Prélude", "Chopin", and the "Valse Allemande" were heavy-handed and downright ugly. And why did he halve the tempo of the "Davidsbündler" March?

The Chopin pieces were somewhat better, though they had enigmatic mo-

ments. The G minor Ballade was bent out of shape by erratic rhythm and the coda was blurred and ended in a shamble of wrong notes. The Etude Op. 10, No. 11, was eloquent, but Op. 10, No. 5, was impersonal and carelessly done.

Mr. François has done some exceptional playing here this year. Perhaps this was just an off night, but it was certainly not representative of his best.

—John Ardoin

#### Det Norske Solistkor

Carnegie Recital Hall, Nov. 11.—Lotti: Crucifixus. Schütz: "So fahr ich hin zu Jesu Christ". Psalm 100. Schuman: Prelude for Voices. Ravel: Trois chansons. Groven: "Olav Liljekrans". Grieg: Two Elegies. Nystedt: "Nature". Hindemith: "Magisches Rezept". Genzmer: "Wie man einen Vogel malt"; Two South American Songs. Knut Nystedt conducting.

Listening to the Norwegian Soloist Choir, which is making its first visit to the United States, one was impressed by its straightforward and energetic approach to music. There was never any taint of that pretentiousness and glibness which sometimes make choral groups perform in a mechanical and unconvincing manner. What the Norwegians lack in imaginative tonal coloration they make up with their honest and direct musicality, their attentive responsiveness to the fine conducting of Knut Nystedt, and their sincere devotion to the music at hand.

The choir's compactness of sound, its rhythmical accuracy and dynamic range (limited in scope yet possessing a solid bass quality) gave the stark contrapuntal lines of the Schütz, Lotti, and Schuman pieces a vigor that rang true. The group did not capture the lightness and clarity of Ravel's "Trois Chansons", but it was at its best in the sturdy interpretations of the Scandinavian selections. Judging from this New York performance, the choir should enjoy a successful tour of the United States.

—Richard Lewis

#### Claudio Arrau . . . . . Pianist

Grace Rainey Rogers Auditorium, Nov. 11.—Chopin: Nocturne in B, Op. 62 No. 1; Fantasy in F minor, Op. 49; Ballade No. 4 in F minor. Schumann: Fantasy in C, Op. 17. Chopin: Preludes, Op. 28.

In paying homage to Chopin and Schumann in this sesquicentennial year of their births, Claudio Arrau not only did these composers full justice, he gave one of his most memorable recitals to date. With the passing of the years Mr. Arrau's art, without losing any of its keyboard brilliancy, grows in mellowness and ripeness.

Although the pianist stretched some phrases and rhythms to the breaking point, these did not appear as overly fussy attentions to details but had behind them an irresistible logic. They were nothing more than the prerogatives of sovereign masters of the keyboard have indulged in.

No one since De Pachmann has played a Chopin Nocturne more hauntingly than Mr. Arrau did the B major. What he did with the long chain of trills and the coloratura figures near the close was indescribable. On one of

(Continued on page 84)

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these trills, Mr. Arrau encompassed the whole dynamic gamut of which piano tone is capable from the softest pianissimo to the loudest forte and back again. As for the Preludes, each was a glowing tone poem.

In the Schumann Fantasy Mr. Arrau reached heights of keyboard mastery and interpretative insight vouchsafed only to the chosen few.

Despite the cheers and bravos, Mr. Arrau declined, and rightly so, to play an encore. Anything after so demonic a performance of the D minor Prelude would have been an anticlimax.

—Rafael Kammerer

### Sally MacArthur . . . . . Pianist

Town Hall, Nov. 12, 5:30.—Haydn: Sonata No. 52 in E flat major. Debussy: "Les sons et les parfums tournent dans l'air du soir"; "Les dolines d'Anacapri"; "La sérénade interrompue"; "General Lavine-Eccentric". Granados: "The Maiden and the Nightingale". Prokofiev: Sonata No. 3, Op. 28. Schumann: "Carnaval".

The program which Sally MacArthur chose to play was by no means an easy one. The Haydn E flat major Sonata is not a classical divertimento, but a large-scale work of formidable harmonies and moods. The Debussy pieces present unusual problems in their impressionistic sonorities. The Prokofiev Sonata is one of those compact one-movement works which must be held together without ever losing sight of internal elasticity. And Schumann's wonderful excursion into the world of romantic sentiment presents grueling pianistic problems and interpretative difficulties of the first order.

The way Miss MacArthur approached the program as a whole was very commendable. She never lost control of her excellent keyboard facility, nor did she fail to meet the varied stylistic demands in each of the works. Her playing of the Haydn was tasteful and fresh; and she moved from the gravity of the Adagio to the sprightliness of the Presto with skill. Perhaps one could have asked for a little more softness of tone in the Debussy selections, but all four pieces were given capable interpretations.

Miss MacArthur brought verve and excitement to the Prokofiev, even if she did not define as sharply as she should have its alternation of lyricism and rhythmic forcefulness. In the Schumann "Carnaval" Miss MacArthur moved along with the flow of the work, etching with sensibility the lyric line.

—Richard Lewis

### Budapest String Quartet

Kaufmann Concert Hall, Nov. 12.—Beethoven: Quartet in D major, Op. 18, No. 3; Quartet in F major, Op. 59, No. 1; Quartet in E-flat major, Op. 127.

The Budapest Quartet is currently celebrating its 25th anniversary as one of the world's great chamber music groups. It celebrated on this occasion by opening one of its famous series in which it plays the complete Beethoven quartets. The concerts are arranged so that on each program there is an early, a middle, and a late quartet. Once again, even standing room was sold out.

Unfortunately, the concert was not

one of the quartets most distinguished performances. In the opening work there were troubles with intonation, and later Mr. Roisman, the first violinist, fell into rhythmic unevenness in fast passages. However, the Quartet in 25 years has lost none of its verve and sparkle, and the playing was continuously alive. There may be some who would prefer more emphasis on warmth, rather than on brilliance and clarity. Nevertheless, within its own sphere, the Budapest Quartet is still unequalled.

—Stephen Addiss

### Richard Dyer-Bennet . . . . . Tenor

Town Hall, Nov. 12.—A typical program of folk songs and ballads and art songs ranging several centuries was presented by Mr. Dyer-Bennet, who accompanied himself on the guitar. The numbers, which were announced by the tenor from the stage, were divided into the following groups: American, British Isles, French and German, and finally, American.

The tenor's voice was bright and agreeably colored, if slightly on the dry side in timbre. It was finely controlled singing; the gradual crescendo in "The Turkish Reverie" (an American song) was an example. So clear was his diction that one could always follow the short narratives that he sang. His spoken comments, preceding most songs, were informative and often amusing besides.

Together with his stage personality and ability to hold the attention of the audience, these informal remarks helped make a good show. It was an attractive combination of expressively performed songs and stories—tragic, humorous, romantic.

—David J. Baruch

### Murray Adler . . . . . Violinist

Town Hall, Nov. 13.—Vivaldi: Concerto in G minor, Op. 4, No. 6. Saint-Saëns: Concerto in B minor, Bloch: Sonata No. 1 (1920). Dohnanyi: "Ruralia Hungarica". Mitchell Andrews, pianist.

Mr. Adler's idea of programming these two concertos during the first half of his recital was not a happy one. The Saint-Saëns work is nothing more than a display piece, which, when reduced for violin and piano, sounds even less convincing than it does with orchestra, while the Vivaldi edition was filled with romanticized pseudo-Baroque realizations that would have made the composer shudder. Mr. Adler's playing of these works, particularly the Saint-Saëns, was expert, as far as virtuosic qualities were concerned. He went through difficult double-stops, scale passages, and tricky harmonics with ease.

But Mr. Adler came fully into his own in his brilliant playing of Bloch's beautiful sonata. Both he and Mr. Andrews approached this rhapsodic and elegiac composition with the utmost sensitivity. They left no detail hanging in the air, no phrase unconnected, no transformation of mood unconvincing to the listener. Mr. Adler invested the slow movement with a lyric tenderness that was both haunting and solemn.

—Richard Lewis

### Copland Birthday Concerts

Juilliard School of Music.—Nov. 14. Copland: "In the Beginning", for mixed chorus, a cappella, w. a mezzo-soprano solo (1947). "The City" (1939), a documentary film. Sextet for String Quartet, clarinet, and piano (1937). Three excerpts from "The Tender Land" (1954). Juilliard Chorus, Jan DeGaetani, soloist, Frederick Prausnitz conducting. Juilliard String Quartet with Leonid Hambro, pianist, and Stanley Drucker, clarinetist. Juilliard Opera Theater, and Orchestra, Frederick Waldman conducting. Singers: Perryne Anker, Karen Hurdstrom, Edward Zapp, Bruce Abel, Michael Gallo, and Veronica Tyler.

Nov. 15.—Piano Sonata (1937-41). Piano Variations (1930). Piano Fantasy (1955-57). William Masselos, pianist.

It was not necessary to be a sentimentalist to be impressed and moved by this pair of birthday concerts dedicated to Aaron Copland by admiring colleagues up at the Juilliard. Spread out before the audience was a picture of the man's work which, though small by comparison with his total output, was representative enough to show the proportions of his gift, the catholicity of his thinking, and the integrity of his art. There might be discussion among a variety of listeners as to which piece was most admired. But the composer's honesty, the seriousness of his work and its originality come through at every instant.

It was a particularly happy idea to include "The City" on the first program. It brought into perspective a part of Copland that one might easily forget—that part of which was a product of social thinking of the thirties. Except for the rather sickly utopian final portions, this is one of the finest documentaries around, and Copland's score is even better than the film. Indeed, it is a *tour de force* of composing for a practical purpose without compromising or distorting musical quality.

"In the Beginning", an extremely large choral work based on a text from Genesis, is carved out like a monument. It is carefully formal, which the sectionalization of the text makes appropriate, and rises to apotheosis at the end which could tingle the most insensitive spine.

The Sextet is one of the surest-handed and successful chamber works in the American repertoire. Its inspiration is fresh, its is thoroughly comfortable in technical usage, and vastly communicative. I wish it were played as often as it deserves. Perhaps the Juilliard Quartet, who gave an immaculate performance with the assistance of their two fine visiting artists, will carry it with them on some of their travels. This work would be a good ambassador.

The second evening of the birthday party had the startlingly gifted young pianist, William Masselos, giving forth with music which suits his talents down to the last sforzando.

It was fascinating to hear the three big Copland piano works together on the same program. There are great differences between them, and yet it is apparent that the Copland style and general rhetorical attitude has carried through for at least the twenty-seven years spanned by these pieces.

The Piano Sonata is the softest, on

the surface. One can tell from it that Copland's original orientation was French. The Variations, which I personally find the most compelling and concentrated, are hard as granite, and relate to no music but Copland's own. The detailed organization, the re-iteration of ideas, the overall shape, are original, intelligent, and uncompromising.

The Fantasy is the most difficult to comprehend, and at the same time, the most revelatory of states of feeling not encountered elsewhere in Copland's work. There is a type of poignancy in one of the softer sections which stands alone in Copland's work as an expression of almost painful inwardness. I am not sure I understand completely some of the work's first half. But the signs of rigorous organization are there, and familiarity will no doubt bring comprehension.

The Juilliard School of Music, under William Schuman, could not have made a warmer or more telling gesture of reverence and affection for Aaron Copland and his work. The warmth was felt by the audience, too.

—Lester Trimble

#### John Cowell . . . . . Pianist

Town Hall, Nov. 14.—Mozart: Fantasia in C minor, K. 396. Chopin: Ballade in F minor, Op. 52. Cowell: Rhapsody (First New York Performance). Debussy: Etudes Nos. 5-2-6-4-7-8-10-12.

John Cowell, pianist-composer-conductor from the Pacific Northwest, left a curious impression in this, his first New York recital since his Town Hall debut in 1956.

Either Mr. Cowell is a better musician than pianist or he was prevented by nervousness from doing himself complete justice. The pianist gave a much better account of himself after intermission in the Debussy Etudes than he did in the beginning. Besides showing an affinity for the impressionistic idiom, Mr. Cowell invested the Etudes with considerable color and made knowledgeable use of the pedals.

His own Rhapsody, a lugubrious work, well conceived for the instrument but rather long, rambling and repetitious, was, like the earlier works in the program, played somewhat erratically. Despite some obvious technical shortcomings, Mr. Cowell's tone was consistently singing in quality and well modulated throughout a wide dynamic range.

—Rafael Kammerer

#### Michel Chauveton . . . . . Violinist

New York College of Music, Nov. 14.—Vivaldi: Concerto in D major. Henri Sauguet: Sonatine (1924) (First performance in America). Arved Kurtz: Sonata Fantasia (First performance in America). Oskar Morawetz: Duo for Violin and Piano (First performance in the United States). Beethoven: Sonata in F major, Op. 24. Otto Herz, pianist.

The three newly performed compositions had certain elements in common, unlike as they were in other respects. All were well written and in the main romantically oriented—key-centered and lyrical.

The Sauguet work had considerable charm and airiness and with its early

20th-century French influences was the most original and interesting of the three.

The Sonata Fantasia was the product of very solid and knowledgeable craftsmanship, and had a contemporary American harmonic sound. The slow movement was the most communicative; the others less so.

The Duo was the most conventional work, expansively written, structurally logical, but, except for a brief tremolo section, unexciting.

Mr. Chauveton was an exciting performer because of his splendid vitality and confidence, secure musicianship, and capable technique. Mr. Herz was a sturdy, able, and sympathetic partner. There was excellent balance.

—David J. Baruch

#### Grace Gimbel . . . . . Pianist

Carnegie Recital Hall, Nov. 15.—Haydn: Andante and Variations in F minor. Scarlatti: Sonata in E major; Pastorale in F major. Beethoven: Sonata, Op. 81 A, "Les Adieux". Chopin: Andante Spianato and Grande Polonaise Brillante. Dello Joio: Suite for Piano. Debussy: Three Preludes (Bruyères, La Puerta del Vino, Minstrels). Liszt: Etude in D flat, "Un Sospiro"; La Campanella.

Miss Gimbel's playing was forthright and technically solid. Her tone was agreeable, and she paid careful attention to ornaments, phrasing, and emphases in musical line in the Scarlatti pieces.

In the Beethoven Sonata one could not escape the impression that too little was given in the way of subtlety or depth of expression. The Haydn should have been taken slower. In general, her performances failed to sustain this listener's musical interest.

—David J. Baruch

#### Charles Rosen . . . . . Pianist

Town Hall, Nov. 15.—Beethoven: Sonata in B flat, Op. 106 ("Hammerklavier"). Chopin: Nocturnes in D flat, Op. 27, No. 2; in B, Op. 62, No. 1. Schoenberg: Klavierstücke, Op. 23, No. 1; Op. 33a. Debussy: Etudes, Book 1.

Playing his first recital here in five years, Charles Rosen again proved to be a pianist of singular gifts who trods a solitary path of his own. Having reduced piano playing to an exact science, Mr. Rosen's art does not seem concerned with the ills and affections that the human heart is heir to. Yet, while his approach may be glacial, his playing has in it something of the frosty brilliance of a star-studded mid-winter night.

No IBM machine could possibly scrutinize a score more thoroughly than he did the mighty "Hammerklavier", or execute it more efficiently for that matter. And since he observed what many pianists overlook, that this work is studded with as many pianissimos as fortes, he achieved an amazing lightness in his performance that was far more effective than the demonic approach.

As he played it, one was aware, too, of how prophetically Beethoven anticipates the music of the 20th century in this sonata. That Mr. Rosen's art is strictly of the 20th century was all too

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obviously pointed up in his performances of the Chopin Nocturnes which did not lend themselves at all to his dry-point etching style.

But the Schoenberg and Debussy items were another story. In these, Mr. Rosen was at home accomplishing notable feats of technical legerdemain while getting all sorts of unusual "shattered glass" effects from the piano. Mr. Rosen's playing may not have touched the heart in this recital, but it certainly stimulated the brain.

—Rafael Kammerer

### Kerstin Meyer . . . mezzo-soprano

Judson Hall, Nov. 16.—Caldara: "Selve amiche". Scarlatti: "O cessate di piangere". Pergolesi: "Se tu m'ami". Mahler: "Ich atmet einen Lindenduft". "Liebst du um Schönheit". "Ich bin der Welt abhanden gekommen". Ravel: "Histoires naturelles". Wolf: "Das verlassene Mädchen". "Auf einer Wanderung". "Verschwiegene Liebe". "In dem Schatten meiner Locken". Bartok: Eight Hungarian Folksongs. Brahms: "Mädchenlied", Op. 107, No. 5. "Das Mädchen spricht". "Nicht mehr zu dir zu gehen". "Blinde Kuh". Sibelius: "Flickan kom ifran sin alskings möte". "Säv, säv susa". "Var det en dröm". George Schick, accompanist.

Miss Meyer, who made her Metropolitan Opera debut recently, was heard in her first New York recital program on this occasion. Her program was handsome, and, technically, so was her performance. Yet, for some reason, an element of musical communication seemed absent.

It is not easy to say why, despite the honest, musicianly effort the soprano put into her performances, they yet failed to stir much response in the listener. Her voice, though obviously a fine healthy and perfectly cultivated instrument, does not have an intrinsic coloristic appeal. It is not a "cold" voice; neither does it pluck the heart-strings by its very existence. When Miss Kirsten wants to convey emotion, she has to call into play all the interpretive devices available to a vocal artist—devices of rhythm, dynamics, and phrasing—and think of matters of style as well. On this occasion, the latter musical aspects were attended to rather weakly.

In terms of style, for instance, there



Kerstin Meyer

was no important difference between her singing of the Mahler and Wolf songs and her singing of the Ravel. This was a serious lapse, for there is such a thing as a French style and a German one, well, and they are worlds apart.

There were a few moments when Miss Meyer seemed suddenly to polish her vocal tone to a more beautiful surface, and the project meanings more completely into the hall. Oddly, these came in humorous songs, and most notably an encore to the program's first half: "Mausfallen-Spruechlein" by Hugo Wolf.

—Lester Trimble

### Frank Glazer . . . . . Pianist

Town Hall, Nov. 16.—Bach: Preludes and Fugues in D minor (Well-Tempered Clavier), Book I No. 6, Book II No. 6. Schubert: Fantasy in C, Op. 15. Beethoven: Sonata in E, Op. 109. Debussy: Suite Bergamasque. Andre Jolivet: Sonata (1945) (U. S. Premiere).

Presenting the first in a series of three recitals, spanning three centuries of keyboard masterworks, Frank Glazer, besides being in top form, immediately established a rapport between himself, the music, and the audience including many noted musicians, which augured well for the series as a whole. In addition to his warm and friendly manner and his ability to cope with the demands of an exacting program, Mr. Glazer revealed a solid sense of style. Each work was played with insight into its period as well as its content.

The Bach works, while romantically conceived, were translated with discernment into the idiom of the piano. The great Schubert Fantasy was handled with skill and a flair for its romantic implications. The songful slow movement was played with rapt "innigkeit".

Mr. Glazer's intimate and revealing performance of the Beethoven sonata was one of the communicative highlights in the program, and an example of beautiful piano playing. The same can be said for his colorful performance of the Debussy Suite. To take the hackneyed "Claire de Lune" and restore it to its pristine estate, as Mr. Glazer did, was no mean feat in itself.

It was in the Jolivet Sonata, the featured work in the program which was heard here for the first time, however, that Mr. Glazer really outdid himself. The sonata is formidable; bristling with technical, rhythmic and harmonic complexities. It packs a powerful emotional punch, and although there is a trace of Prokofiev in the final movement, where the composer makes use of jazz rhythms and builds up to a frenetic climax, this is on the whole an original score.

Whether or not it will prove to be the universal music the composer strove to compose, remains to be seen. The planned chaos of the first movement, polyrhythmic and polyharmonic, is savage in its impact. The Molto lento, in which the composer makes use of bell-like sonorities, has a haunting beauty of its own. The sonata, which took twenty minutes to perform, certainly deserves another hearing. Whether any one else will be able to put this work across with the skill, knowledge



Frank Glazer

and sympathy that Mr. Glazer did is, however, problematical.

Few premières, in my experience, have received an ovation such as this one called forth. It was a triumph both for Mr. Jolivet, who is currently visiting the United States for the first time, and who was present at the performance, and for Mr. Glazer.

—Rafael Kammerer

### Other Recitals

On Nov. 13, Philip Jones, bass, made his New York concert debut at Carnegie Recital Hall in a program of music by Handel, Purcell, Telemann, Brahms, Ives, Stravinsky, Swanson, and Massenet, with Allen Novak, pianist, and Victor Vraz, flutist.

## DANCE IN NEW YORK

This issue of MUSICAL AMERICA is dedicated primarily to the dance in all its forms. The reader of these reviews will find additional articles and picture features on the dance on pages 9, 12, 14.

### Cohan and Turney Perform New Works

Hunter Playhouse, Oct. 29.—Imaginative choreography and superb dancing characterized the recital given by Robert Cohan and Matt Turney on this occasion. Mr. Cohan, a former member of Martha Graham's company, had created the dances, and Miss Turney, a present member of the Graham company, proved an ideal partner. Not only was their illustrious teacher and mentor in the audience but also many other figures of note in the modern dance world.

The program was made up of "Praises", a duet, with a score by Alan Hovhaness; "Streams", a solo by Mr. Cohan, to music by Hovhaness; "Veiled Woman", a solo by Miss Turney, to music by Leonard Taffs, commissioned by the University School of the University of Rochester; "Vestige", a solo



by Mr. Cohan, to music by Eugene Lester; "The Pass" ("A Rehearsal of Evil"), a duet, to music by Mr. Lester; and "Quest" (An Allegory of the Soul"), with music by Mr. Lester; also commissioned by the University School of the University of Rochester. Mr. Lester was musical director of the program; the sets and costumes were designed by Walter Martin; and the lighting was by Jim Gardner.

Like most young choreographers, Mr. Cohan has his most serious struggles with form, not content. He has abundant movement ideas—too many in fact to allow for a proper working out of the salient ones. But what he needs to do is to remind himself ten times a day that every dance must have a clear beginning and end, and that what you do with your motives in the meantime is even more important than the motives themselves.

The "Praises" had some stirring proclamatory movement in it, but it was not a true duet—it was two solos, alternating. The trouble with "Streams" was organic. There was exciting material in it, but it did not add up to a rounded and formalized experience. "Veiled Woman" was much better. Psychologically fascinating (for the veil was obviously symbolical of hidden strains and torments), this dance also proved that Mr. Cohan can achieve formal clarity. And note that it was commissioned by a university school. We should all be happy to see modern dance strengthening its position in the educational world, where it is needed, as one of the most direct and vital expressions of the American spirit.

"Vestige" was inspired by the conception: "It is said that on the night Christ was born a lament echoed through the nature world . . . 'Pan is dead, Pan is dead'". Mr. Cohan actually succeeded in projecting both the figure of pagan Pan and the terrible psychological conflict implied. All he needs to do is to pull the threads together into a more coherent design.

"The Pass" takes place on the heights above Thebes, just fifteen minutes before the arrival of the first victim of the Sphinx. It is a bit confused and murky, but it contains magnificent passages, such as the rehearsal for the strangulation. Mr. Cohan's costume as the Sphinx's Assistant was a little nightclubby, but he danced with complete conviction, and Miss Turner was an enigmatic and coolly terrifying Sphinx.

I could not follow the allegory in "Quest", in which there appeared to be a double suicide besides all sorts of other complications, but, again, there was much dancing that could be admired. Mr. Cohan should clear up the situation between his Knight and Lady.

All of the music was tasteful and appropriate to the dances, and, if none of it achieved memorable distinction, it was nonetheless a factor in the success of the recital. The costumes and lighting were also evocative and functional. It was an evening of beautiful dancing and creative promise. —Robert Sabin

## Yuriko Makes Bow As Choreographer

Phoenix Theatre, Nov. 14.—Yuriko, one of the loveliest and most brilliant dancers in Martha Graham's company, proved to be a gifted choreographer in this program, in which she used six other distinguished members of the Graham company as guest artists. They were Bertram Ross, Mary Hinkson, Linda Hodes, Ethel Winter, Gene McDonald, and Jim Gardner. The other dancer of the evening was Norman Walker.

The program included "Shochikubai" ("Pine, Bamboo and Plum"), to medieval Japanese music played by the ensemble under Eugene Lester; "A Fool's Tale", with original music by Mr. Lester; "In the Glory", to an excerpt from the Hindemith Sonata for Two Pianos; and "The Ghost" ("Weird Story at the Yotsuya District"), with original music by Halim El-Dabh. The charming stylized settings were by Paul Berné; the expert lighting was by Tharon Musser; Mr. Lester was the musical director; and Claire Nichtern acted as production coordinator.

As the titles reveal, most of the dances were on traditional Japanese themes, which were clarified in the program notes by Faubion Bowers, author of a prized work on the Oriental theatre. But Yuriko's choreography was no synthetic mish-mash, such as the works presented here by the Takarazuka Company (of unhappy memory). It was free modern dance invention, basically of Graham origin, but naturally colored and shaped by Yuriko's own style and idiom and Japanese heritage. There was a healthy freedom about it, and, formally insecure and naive as much of it was, it offered a great deal that was both beautiful and original.

The opening formal dance of greeting and felicitation, elegantly danced by Miss Hinkson, Miss Hodes, and Mr. Walker, was precise in spirit and style, if loose in construction and overlong.

The complete success of the program was the enchanting "Fool's Tale", woven about the adventures of a Samurai with a Demon, who appears both as a Maiden and as an Old Woman. In a battle with the Maiden, the warrior cuts off her arm. Later, she comes as the Old Woman to reclaim it.

The Fool acts as stage-hand, chorus, and audience, and is a unifying factor in the work. Yuriko has created a masterly role for him, full of movement humor and imagination, and Jim Gardner performed it superbly. A typical touch was the bolt of blue silk which the Fool draws under the bridge and out into the wings, to symbolize a stream. Mr. McDonald was a lithe and adept Samurai (though not nearly fierce enough), and Yuriko was fascinating in all three aspects, as Maiden, Demon, and Old Woman.

"In the Glory", inspired by Rilke, is a dance "of adoration and worship, and of life." Despite some lovely phrases, it did not quite come off, for an ab-

(Continued on page 88)

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(Continued from page 87)

tract work of this sort must be firmly constructed to convey its proper eloquence. In its present form it is a thing of shreds and patches, many beautiful in themselves but not adding up to a beautiful design. It was movingly performed by Miss Hinkson, Miss Hodes, Yuriko, and Mr. Ross.

"The Ghost", a tale of vengeance involving a betrayed wife who commits suicide and returns to haunt her husband and his new bride, had some splendid passages, but it was repetitious, and much too violently realistic in pantomime. It needs to be blocked out as a formal design and to be more organically worked out in movement texture. As the Wife and Ghost, Yuriko danced eloquently, as did Mr. Ross and Miss Winter as the Husband and Bride. Anita Ellis performed the Ghost Chant which El-Dabh had incorporated into his score very effectively. The music was atmospheric, and strongly reminiscent of "Clytemnestra".

I could not make up my mind whether the curious pauses in Mr. Lester's score for "The Fool's Tale" were invariably intentional or accidental, but in fits and starts it did blend with the dance. In calling Mr. Lester the Minkus of Modern Dance, I do not mean to imply that he is a hack but to compliment him upon his ability to provide an appropriate and tasteful score for almost anything on short order.

Martha Graham, to whom Yuriko expressed "deep personal gratitude" in the program, was present, as were many notables of the dance and theatre worlds. The concert was a resounding success with the audience, and Yuriko should feel encouraged in her brave venture upon the stormy seas of dance creation.

—Robert Sabin

## Broadway Dance

(Continued from page 14)

humor, the love story and the excitement of "Donnybrook" and the surge that his dances will give to the production is tremendous. Scenes will flow out of book, song and dance."

Jack Cole, who has just returned from two weeks of research in Ireland, claims that "Ireland is a very important part of 'Donnybrook'. It is much more exotic than North Africa. It is a green, wet, and wonderful land, and Irish dancing has a wild, wild dignity. My dances will not be a question of things or steps but a presentation of Irishness. It is a problem to make this happen on 35 square feet of stage. Clothes, drama, dialect and music won't do this but dance will, if it has the Irish style and their grave dignity."

Today, most of us take the choreographer-director concept for the Broadway theatre as a matter of fact and are rather inclined to forget just what musical comedies were like until a handful of choreographers changed their shape and dimension. I remember well my enchanted introduction to the Broadway musical theatre back in 1925 when

Marilyn Miller floated airily on stage in "Sunny" and lit up the whole theatre. Though she was the Gwen Verdon of her day, it took five different men to stage the dances for this musical. The chorus routines were staged by Julian Mitchell and Dave Bennett; Marilyn Miller's dances with boys were produced by Fred Astaire; her Hunt Ball dance was arranged by Alexis Kosloff, and the dances for the Eight Marilyn Miller Cocktails, who were forerunners of the Rockettes, were staged by John Tiller. Looking back on it now, none of the dances were integrated with the book nor did they advance the action or explain the characters in their relationships to each other. If "Sunny" were revived today, it would be as hilarious as "Little Mary Sunshine" or "The Boy Friend" but that just goes to show how much dance has changed the face of the Broadway musical.

Until Agnes de Mille revolutionized the Broadway musical theatre with her dances for "Oklahoma!" in 1943, the period between the mid-twenties and the forties was mostly an evolutionary one for dance. In the early 1930's, however, two aspects affected theatre dancing on Broadway. In the first place, many of the then so-called dance directors were called out to the new sound lots of Hollywood to create even bigger and more boring routines for talking pictures. Secondly, Broadway, caught in the midst of a depression, found it necessary to pare down on the unessentials of sumptuous scenery and overwhelming costumes and stages full of precision dancers tapping out rhythmic formations.

One of the first breaths of fresh air took place in an intimate revue, "Americana", in 1932, when Doris Humphrey's "Water Study" and Charles Weidman's vivid prize fight number, "Ringside", two concert numbers, were transformed almost intact into the theatre. During the next year, 1933, Charles Weidman devised his stirring "Revolt in Cuba", which featured Jose Limon and Letitia Ide, as well as "Heat Wave" and "Miss Lonely Hearts" for "As Thousands Cheer", which, with the possible exception of Fred and Adele Astaire's "The Band Wagon", was the finest revue ever produced in America, because it had a total point of view.

By the mid-1930's producer Dwight Dore Wiman felt that the musical comedy public had become more mature and went a step further by hiring George (then Georges) Balanchine, the classical ballet choreographer, to stage the dances for "On Your Toes", starring Ray Bolger, in 1936. The outcome was "Slaughter on Tenth Avenue", one of the outstanding theatre dances of the past 25 years, that might easily be extracted and stand on its own merits as a distinct ballet. Though ballet really arrived on Broadway then and audiences ate it up, it apparently needed an Agnes de Mille to intermingle the dance with the book and the music in such a manner that it would "move" an entire production.

During the late 1930's, George Balan-

chine continued to compose for the Broadway theatre and in 1938 choreographed one of the most beautiful musicals of the decade, "I Married An Angel", in which he choreographed a dream ballet for its star, Vera Zorina, in which she moved as gloriously as she looked. Zorina, as a matter of fact, was the first ballet trained dancing star on Broadway to raise her voice in song, and very well indeed at that. It was small wonder, therefore, that dancers of this era, who had an eye on Broadway, began taking up ballet rather than tap and acrobatic classes. George Balanchine continued his successes on Broadway with "Cabin In The Sky" in 1940, and both he and one of this production's stars, Katherine Dunham, collaborated separately on different dance numbers for this marvelous Negro musical. Furthermore, Balanchine continued to bring ballet to Broadway in 1944, when he put almost the entire Ballet Russe de Monte Carlo bodily, including its two dancing stars, Alexandra Danilova and Frederick Franklin, into "The Song of Norway", which was shaped on Grieg's music and had as its climactic moment a ravishing ballet that was the highlight of the show and regularly stopped the performance even after its two stars had left to tour again for another Ballet Russe de Monte Carlo season.

Prior to "Oklahoma!", the only other major musical of any note in the early 1940's was "Pal Joey", the Rodgers and Hart musical, based on John O'Hara's book, that made a star overnight of Gene Kelly. One of the most perfect musicals of its kind (and incidentally, not equaled in its field until "Gypsy" came along in 1959), "Pal Joey" was the first musical to point up shoddy night club routines, and these were brilliantly devised by its choreographer, Robert Alton. (Incidentally, one of the chorus boys in "Pal Joey" was Van Johnson, who reached Hollywood almost as quickly as Gene Kelly.)

After 1943, however, almost every major musical of note was choreographed by a ranking figure in the world of contemporary dance or ballet. As Hanya Holm has since pointed out: "It was Agnes de Mille who shook up show business and changed the course of dance on Broadway." Back in 1942, when Agnes de Mille staged "Rodeo", for Ballet Russe de Monte Carlo, she received 17 curtain calls on opening night for her work and her performance in it, and it was at this first stage that Rodgers and Hammerstein decided that she was just the girl to stage the dances for their musical, "Oklahoma!". Looking back on this now, Agnes de Mille claims, "This was a musical that had a consistency and a single style. It was about human beings. However, Doris Humphrey, Charles Weidman and George Balanchine had all been doing fine things in the 1930's. I built my ballets on my quality as an actress. I find that the musical comedy theatre is the most vivid inventive theatrical form in the 20th century theatre."

"There are certain problems a choreographer faces in the theatre," continues

Miss de Mille. "You have to fit the dances into the story. These have to be suitable and adaptable to the show's music. Also, one has to use costumes that fit into the setting. Then, too, there is the scenic problem and most often the dances have to be placed inside a set stage where the space is limited." She adds, "In choosing my dancers I look for great vitality, acting power, great strength of projection, a certain wit and vivacity." The definite de Mille stamp followed in "One Touch of Venus"; "Bloomer Girl", with its stirring Civil War ballet, one of this choreographer's most beautiful works for the theatre; "Carousel"; "Allegro", which she directed and choreographed (more of this later); "Brigadoon"; "Paint Your Wagon"; "Gentlemen Prefer Blondes"; "Out of This World", which she directed and Hanya Holm choreographed; "The Girl In Pink Tights", starring Zizi Jeanmaire, in which de Mille devised what is perhaps the most beautiful pas de deux to be seen in the Broadway theatre in recent memory; and the more recent "Goldilocks" and "Juno", both of which were primarily notable for their dances.

Just as 1942's "Rodeo" led to "Oklahoma!" for Agnes de Mille, so, too, did Jerome Robbins' "Fancy Free", created in the Spring of 1944, lead to his first Broadway musical, "On the Town", later the same year. This employed the basic premise of the original ballet and also employed again as collaborators composer Leonard Bernstein and scenic designer Oliver Smith. Recalling his first Broadway musical, Jerome Robbins said, "I found I had to keep changing. You don't have much time to say what you want to on Broadway. The whole pressure around it changes it. The choreography must be essential and must be down to the bare bone. It is more difficult to insert a dance without a dramatic premise. The dancing must come out of the book. Also, you have a time limit. Actually, it's easier to transfer Broadway to ballet than vice versa. The audiences are completely different." From 1944 onwards, his "Billion Dollar Baby", "High Button Shoes", "Look, Ma, I'm Dancing", "The King And I", "Call Me Madam", "Two's Company", "Peter Pan" (which he both directed and choreographed), "The Bells Are Ringing" (directed by Robbins and co-choreographed with Bob Fosse, as was "The Pajama Game"), the now historic "West Side Story" well as the wonderful "Gypsy" (the latter two both directed and choreographed by Robbins), have made an indelible impression on the present and future theatre dance.

Modern dancer-choreographer Helen Tamiris is another figure who has contributed notably to the Broadway theatre with her dances notably important in "Up In Central Park", "Annie Get Your Gun", "Inside U.S.A.", which introduced Valerie Bettis to Broadway, and "Fanny", among others. "The chief difference between concert and musical comedy," says Helen Tamiris, "is that in concert your audience is already re-

ceptive and understanding while in the musical theatre you have to provide experience, craft and skill. These things are not utilized for what you have to say, but what the writer, composer and producer have to say. In a musical, there's no time for development—you have to say it instantaneously. In doing Broadway choreography I try to find the truth of the situation. I try to extend and enhance the book and help it to move. I want my dancers to be alive on the stage as if they were talking to you. I work for a sense of aliveness and a full participation from the group."

It was in 1947, not too long after his first ballet, "On Stage", scored a hit for Ballet Theatre, that Michael Kidd, who is today one of the Broadway giants in the choreographer-director field, made his first mark on Broadway. This was with "Finian's Rainbow", which was soon followed by "Guys and Dolls" and "Can-Can". After showing his tremendous inventiveness and proficiency in these musicals, Kidd was able to write his own ticket for Broadway, as a choreographer-director, which he proceeded to do in rapid order with "Li'l Abner", "Destry Rides Again" and this month's "Wildcat". His knowledge and use of the craft and technique of the theatre have enabled Kidd to make acting, singing and dancing flow together with no cleavage. As far as his dancers are concerned, Michael Kidd believes that the best are free to perform in any manner or style of dance. However, he claims that just a knowledge of the mechanics of their craft is not enough. What is needed, he feels, is a combination of skill and personal qualities that radiate something special.

One of the most interesting choreo-

graphic uses in the so-called lyric theatre happened in Hanya Holm's first contribution to Broadway back in 1948, when she staged the dances, musical numbers and songs for "The Eccentricities of Davie Crockett", one of three dance works that made up the Jerome Moross-John LaTouche "Ballet Ballads". This was followed later the same year by her noteworthy contributions to "Kiss Me, Kate" and, from then onwards, in such musicals as "Out of This World", "The Golden Apple", "My Darlin' Aida", the long-running "My Fair Lady" and now "Camelot", new to Broadway this month.

"A choreographer on Broadway," says Hanya Holm, "has to deal with the book, the music and the lyrics. Sometimes you have to fight and other times you make concessions because, first of all, there is a unity to be achieved. Moreover, the choreographer must understand the author's and composer's problems. In "Camelot" it's the content of the dance that gave me the motivation I started with. In "The Enchanted Forest" ballet, which is a fantasy, there were some references in the book which were used as a basis. In another instance, however, we have one number where the dance comes first and then we have developed the song out of the dance. Elsewhere, I use dance as a connecting link, such as in a processional scene, to join the other theatrical elements together."

Other elements outside of the Broadway musical theatre in a strict sense also served as guideposts, as it were, during the 1950's to a greater integration of book, lyrics, music, song, movement and dance. Among these were Roland Petit's ballet, "La Croqueuse de Diamants" ("The Diamond Cruncher")

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in which Zizi Jeanmaire and Petit both sang and danced. Produced in 1950, this was as much a musical comedy as it was a ballet, but it was its choreographic link that joined ballet with theatre. Another similar example was "Cranks", an intimate revue, which was written, directed and choreographed by John Cranko, who is attached to the Royal Ballet in England. Here, too, everything that happened on stage was obviously thought out from a purely dance point of view. Then, too, in a more serious vein there were two works offered by the Greek National Theatre—"Electra" and "Oedipus Tyrannus"—and in each there was a chorus that danced, spoke and sang. The dance movements were so perfectly synchronized with speech and song that the result was literally hair-raising from a purely theatrical point of view.

Agnes de Mille, of course, achieved a like result with "Allegro", which she choreographed and directed in 1947. Here she even intermingled the singers with the dancers and used them as a unit in the manner of a Greek chorus. What is more, she made a synthesis of the spoken word, song, music, movement, dance, even employing costumes, settings and lighting to form what can truly be termed lyric theatre.

As choreographer-director for "West Side Story", Jerome Robbins' entire concept was developed in dance terms. All of the dancing in this musical is of a piece and every episode contributes to the advancement of the plot and the full portrayal of the characters involved. Since the characters are often inarticulate, the dancers say what words never could. In his own way, and suiting its specific needs, Bob Fosse achieved a somewhat similar result with "Red-head", insofar as the integration of the dancing was concerned. What is more, he was gloriously aided by its star, Gwen Verdon, another singing-dancer who can enliven a whole stage with her presence and illumine the theatre at the same time. Gower Champion is still another director-choreographer whose point of view has made "Bye Bye Birdie" and its dancing-singing star, Chita Rivera, one of the major delights of the past and present season.

Choreographer-directors must also know the point of no return, where dance should stop as well as go. One of the best examples of what might well be termed an under-playing of dance is the case of "Gypsy" in which Jerome Robbins has used it where it is pertinent and to the point. There are no major dance numbers or scenes per se but everywhere the sense of movement, energy, timing and pace are constantly in evidence.

A long time ago, Jerome Kern said, "As everybody knows, musical comedy has practically dispensed with the singing voice as an essential, most of the singers nowadays being engaged according to their ability to dance." Obviously, he was right, for, aside from Ethel Merman and Mary Martin, it is the dancing girls, such as Gwen Verdon and

Chita Rivera, as well as Jeanmaire, who are taking over our theatre today. What is even more interesting about this is the fact that these dance stars seem to have a more total theatre talent, insofar as projection, characterization, and stage presence are concerned, than did the so-called singing stars of an earlier day.

In a like manner, the choreographer-director is vitalizing the stage, using music, costumes, decor and lighting, in a far more creative way than do such regular theatrical directors as George Abbott, Tyrone Guthrie, José Quintero, and Joshua Logan. As a result, they are calling for, and getting, dancers that can perform in any given movement style which can only be gained from a broad and varied dance education. What is more, these dancers are learning to act and sing as well. With this in mind, there is almost nothing to stand in the way of what may well be termed a truly lyric theatre. The audience, too, is ready to accept this after two decades of continuing growth of dance and its importance in the Broadway theatre. In fact, one might say that dance is in full flower on Broadway and it is more than likely that this season's musicals, which have been choreographed and directed by some of our top talents in the field, will further continue this trend.

## TV Dance

(Continued from page 14)

individual performers to the fore.

Such novelty acts as the ice adagio team of Harrison and Kossi or fancy skater Norman Crier, usually limited in their public by the fact that few settings are large enough or suitable for dancing on ice, have gained greater renown on TV (this year in NBC's "Music On Ice"). In fact, in recent months there has been quite a rash of televised dancing on ice featuring domestic and imported talent, including a "Summer on Ice" show in June showing "Ice Capades".

Novelties and "gimmicks" play a big part in all TV entertainment—quiz programs are only one form—and dancing is no exception. In children's programs such as the "Captain Kangaroo" series, long popular, acts of "eye catching appeal" are very much in demand and while there is not much straight dancing, acts are often used which combine dance with tricks or skills like juggling, acrobatics, or magic.

The setting in which modern dance has most flourished has been in the religious or drama category, where dance movement could be utilized to tell a story, illustrate a point or as background to an incident, rather than being highlighted for its own sake. Modern dance choreographers like Pearl Lang, John Butler, Anna Sokolow, Pauline Kner, Mary Anthony, and Emily Frankel are but a few of those whose work or companies have reached a new public through TV.

In the case of choreographers like John Butler, whose works are equally at home at the Metropolitan Opera, New York City Center, or movieland

in Hollywood, the TV pickings can be rich. Some programs, like the seasonal "Amahl and the Night Visitors" of Gian Carlo Menotti at Christmas recur regularly to Butler each year (this is his 11th), others in the inspirational category like "Lamp Unto My Feet" and "Look Up and Live" give him frequent openings, while he is especially active choreographing specials.

The procedure in hiring dancers in the modern field is favorable to these rather inbred types of dancers, since they are mostly asked to perform as companies rather than as individuals. Thus, if personalities like Pearl Lang or Mary Anthony are called on for a program, they almost always use all their own "regular" people and no outside dancers are likely to be hired. In this way, modern dancers who otherwise might never been seen outside the regular touring circuit and semi-off-Broadway concert platform get an unexpected push toward the wide public. (Currently, Mary Anthony is in Italy choreographing a new weekly series of 90-minute variety TV shows for RAI Televisione Italiana).

People like dance-dramatist Emily Frankel, who have appeared less frequently on home TV (she has been seen on the Bell Telephone Hour) are finding an additional outlet in Canada. The Canadian Broadcasting company makes not infrequent use of American choreographers like Frankel, Bill Foster (of the late ABC Pat Boone weekly show) Frank Westbrook, Danny Daniels, Buff Shurr and others. Canada, incidentally, is also one of the earliest testing areas for "pay TV", which many dancers and choreographers are looking forward to as a solution to the hectic pace and inferior quality of most dance programs.

According to Mr. Foster, who this year started his own packaging company, Nine, Inc., with a group of designer-director-costumers, as a way of selling sponsors ready-made quality dance programs, pay TV is the only solution to bringing the rare and best onto the screen without financial losses.

At present, a major factor in the so-called inferior quality of TV dance and of programs utilizing dance, is said to be the need to conciliate sponsors whose chief interest is in selling to the biggest (and therefore, the least discriminating) public.

Weekly programs are those at which people "in the know" carp loudest—especially creative choreographers. Bob Hamilton and Wally Seibert are among those whose talents found little spur in the function of mostly "moving people around" for programs like Hamilton's "Be Our Guest" series which ended in June, or the now defunct "The Big Party".

Danny Daniels, among the most active of musical comedy choreographers on TV, complains not only of the wild race with time and the "incredible pressure" of production, but adds that while television has opened many new vistas to dancers, "in general, those who appear on it regularly inescapably become

stale and mechanical no matter how fine their talent is fundamentally."

Mr. Foster concurs in this, and when forecasts for the 1960-61 season were gloomily predicting an all-time dearth in weekly musical variety entertainment, both choreographers were among the many authorities in the field who said this might in the end benefit rather than harm the dancer. The translation of this was that weekly shows absorb a small nucleus of the same people on a regular staff basis but for that reason shut out others. The need to have good "all around" solid performers able to "do a bit of everything", experienced in facing the cameras and accustomed to working with the media and the staff of the show, predominates over the special talents of artistic dancers who might do a better job in one sphere, but be less "workaday". Fewer weekly shows might mean more "Specials", with more jobs for more people.

This need for people to be familiar with the media, able to meet the pressure demands, and keep the pace, picking up fast and hoofing through any kind of step, is one of the major problems in trying to raise the level of dance in TV per se, apart from any quality factors in actual programming. Every TV choreographer deplores the "mechanical" aptitudes required, yet stresses that without them, the weekly programs could not be produced in the time allotted and under the conditions imposed.

Specials are, for this reason, regarded with a much more favorable eye by the creative choreographer. These, and the programs which introduce artists as "guests" and allow the choreographer to work out special numbers for them give them a chance to work with fresh talent in a less conventional orbit.

Even guests, however, are subjected to the democratizing influence of the general level of TV entertainment. Many classical dancers who would not otherwise have considered employing their talents out of the concert field, have succumbed to the lure of a fat TV check to appear in a special or as someone's "guest", not always in conventional settings.

France's ballerinas have been to the fore in bowing to traditions of the American screen. Apart from Zizi Jeanmaire and Leslie Caron, who had already been captured by Hollywood, Liane Daydé (with Michel Renault) and Claude Bessy have been popular guests in the last year. And on visits to the United States in 1957 and 1958, the former Paris Opera prima ballerina Micheline Bardin did jazz and cancan numbers on Firestone Hour and as guest of Arlene Francis. (This ballerina, who also sings, has just signed a recording contract with Leland Records in Canada to make three LP albums which also will be distributed here).

The fact that an opera ballet star like Bardin should have been asked to perform jazz and sing (on the Francis show), points up another important aspect of dance which has become general

in the commercial field, starting perhaps with TV.

There is an increasing demand for dancers who are what is termed "dance performers," rather than specialists, people who combine an all round background of ballet, jazz, modern, tap, even character, with the additional ability to act and sing.

On shows which utilize the dancer as a guest, there is usually a certain amount of presentation involving the need for "personality" people, dancers who can seem at ease and articulate in exchanging banter and sparring repartee.

The balance of TV time for dance is principally in the variety line, and needs versatile people with glamor and eye-catching attributes. The choreographer Frank Westbrook recently named one of his former Jones Beach dancers Virginia Barnes as an example of "a great dancer who has never had an opportunity to express herself in the field of TV" principally because the delicate blonde does not have the standard type of glamor which in commercial fields like TV overshadows the call for quality. Frequently, an exotic approach is more effective for TV than clean technique or a real sense of style.

Just as Moira Shearer is more flamboyant than Margot Fonteyn and therefore of greater cinema appeal (regardless of their respective dance qualities) so the "standard all-American" boy and girl dancers are those sought by TV producers. Male dancers, particularly, have been known to bewail that in many cases the sum total of an audition lies in a tape measurement. If they are tall, they are in. If short, they are "typed out" without a dance test. Dancing is secondary to appearance.

"Typing" has been a growing bugaboo in all commercial fields and TV dance is no exception. Choreographers must either match their "lines" or provide certain contrasts, and many TV choreographers maintain active files of different "types" to be drawn on according to the demands of the script. There can be several reasons for typing. In star programs, it may be to build around and enhance the big name, in dramatic sketches, to fit the dancer into a period or setting of a plot.

It is relatively rare that a dancer "breaks" into TV without having worked frequently before with the choreographer of the program, but in some cases "type" casting will offer such an opportunity—as the time that Gloria Stevens, making her own choreographic debut on a May 6 Arthur Godfrey show, drew on files to call dancer Jenny Gan.

A frequent approach to initial camera experience before big time TV, for choreographer and dancer alike, is via "closed circuit" TV or work in television abroad (Canada, Italy, London). Many choreographers, such as Buddy Schwab, Buff Shurr, Frank Wagner, who have done little "live" TV, have staged for "closed circuit" showings and commercials, as well as the established choreographers like Butler, who recently completed 10 General Motors

TV commercials in Detroit.

Though dancers seldom have much footwork to do in the standard commercials, a few are more ambitious.

According to general opinion, the job of a TV choreographer depends greatly on the producer and director for its creative scope. If the choreographer is given a free hand, he is usually full of praise for these. But in many instances, he has to submit every idea or bit of "business" for higher approval, and is generally hampered in what his creative instinct dictates — sometimes, for reasons of technical difficulties or owing to brevity of rehearsal time; often due to whims of sponsors.

Some of the leading programs to offer top draw dance attractions in the past and present include the Ed Sullivan Show, Dinah Shore Show, Perry Como Show, Bell Telephone Hour, Omnibus, ABC's "Music for a Summer Night", and the Garry Moore show. A major highlight of last and this season have been the Fred Astaire programs. Yet in general, dance fare so far this year, and especially since the beginning of the new season in September, has not been over exhilarating. According to one network authority, the high point in musical variety quantity and substance was reached three or four years ago, and the decline has been continuing since. However, it is added that the present rather unpromising number of musical variety specials tabled for 1961 is not final. The picture "changes continually," all three major networks agree, and new specials may always be added to the number pencilled in at any given time. Like everything else, nowadays, TV is easily subject to new trends and fads, and any outstanding theatrical event or dance attraction which creates a stir is likely to be picked up by TV and brought to televiewers as in the past have been the Russians, the Danish and Britain's Royal ballets.

After a poor start in August and September, TV dancing already seemed to be picking up by November. The Bing Crosby show choreographed by Danny Daniels and seen on Oct. 5 highlighted the dancing of Carol Lawrence; and Chita Rivera burst on screen in the Oct. 4 Garry Moore show, while choreographer Peter Gennaro set the pact for the new season of Perry Como shows with the opener Oct. 5, taking over from Louis da Pron after four years. (Some Como shows devolved to choreographer Hugh Lampert, with Gennaro back in harness in November). Rod Alexander was also busy at work on an hour-long musical revue starring Carol Burnett, "No Place Like Home", on NBC in honor of Thanksgiving.

Among shows which are due to lean heavily on dance in the coming months are several specials for each network and some weekly shows. ABC plans another Bing Crosby special to be televised in Ireland, St. Patrick's Eve, and also has a series of Debbie Reynolds shows featuring dance, rather

(Continued on page 94)

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## SCHOOLS AND STUDIOS

Chicago, Ill.—Symphonic works by Alexander Tcherepnin, member of the music faculty of DePaul University will be performed in Paris by the Lamoureux Orchestra under Igor Markevitch, in Boston and New York by the Boston Symphony Orchestra with Charles Munch conducting, in Switzerland and in Denver.

New York.—Soprano Marcelia Hall, a student of Madeleine King Bartell, will sing in Gerald Finzi's solo cantata "Dies Natalis" which will be performed at the First Congregational Church in Westfield, New Jersey. This will mark the first performance of the Finzi work in the New York area.

New York.—Enoch Light, vice president of the Grand Award Record Company, has given a rare 18th century Italian violin, made by Carlo Antonio Testore, to New York University. Mr. Light has also donated a Nurnberger bow for use with the instrument. These will be kept by the University's department of music education for use in public performance by talented students.

Austin, Tex.—The 19th Annual Fine Arts Festival, presented by the College of Fine Arts of the University of Texas this past month included performances by the Albeneri Trio, Rita Streich, The New York Woodwind Quintet, The Little Orchestra Society, and John Browning.

New York.—In connection with the publication of the latest book on corrective speech and voice building by Artur Wolf, a series of lectures is being prepared by his associates, Herta Sperber and Irene Tauber. Presented before an invited audience, these lectures are planned for the early part of 1961.

New York.—Walter Cataldi-Tassoni's artist-pupil Benjamin Rayson, baritone, sang with Eleanor Steber in the Shreveport Civic Opera production of "Un Ballo in Maschera" and Luisa De Sett sang opposite Igor Gorin in "Rigoletto" produced by the Brooklyn Opera. Both these singers have just been signed with NCAC. Another of Mr. Cataldi-Tassoni's pupils, Francesca Roberto sang the title role in "Madama Butterfly" with the Clarksburg, Virginia, Opera Guild.

Waltham, Mass.—Frank Pelleg, noted Israeli harpsichordist and pianist, has joined the faculty of Brandeis University as visiting lecturer in the School of Music.

New York.—The Mannes College of Music presented Gerard Souzay in two master classes in song interpretation. It was the first time that Mr. Souzay has conducted a course of this kind in the United States.

Garden City, N. Y.—Robley Lawson has joined the staff of the Department of Music at Adelphi College as voice instructor.

Madison, Wis.—The 1961 University of Wisconsin Mid-Winter Music Clinic will be held on Jan. 8 and 9.

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The Paganini Quartet, now in residence at the University of California, Santa Barbara: Henri Temianka, Stefan Krayk, Albert Gillis and Lucien Laporte

New York.—The second meeting of the New York Singing Teacher's Association on Nov. 15, was addressed by Emerson Buckley. Mr. Buckley's subject was "Are Singers Prepared for Opera?"

New York.—Gerard Russak, baritone, from the studio of Burton Cornwall appeared with the Patterson Lyric Opera Guild in the "The Barber of Seville". Estelle McKinney, also from Mr. Cornwall's studio, was soloist at the annual meeting of the NAACP in Brooklyn this October.

New York.—Virginie Mauret's pupil, Van Schuyler, tenor, was the winner of the Schoen-Rene Memorial Award for voice, and was engaged to sing the role of Camille in the Toledo Opera Association's production of "The Merry Widow" on Dec. 6. Mr. Schuyler will also be heard as tenor soloist with the Aristo Artists at Town Hall, Jan. 8.

East Lansing, Mich.—Silvio Scionti has been appointed the new head of the piano department of Michigan State University.

New York.—Hugo Weisgall, whose opera, "Six Characters in Search of an Author" was performed by the New York City Opera Co., has joined the faculty of Queens College as professor of music.

Long Branch, N. J.—Darrell Peter has been appointed director of Music for St. Luke's Methodist Church.

Rochester, N. Y.—The Eastman School of Music has appointed the following new members to its faculty: Alfred Bichsel, chairman of the new department of Sacred Music; Robert Sattler, who becomes director of placement bureau in addition to concert manager; and Martha Stonequist, piano faculty.

Ithaca, N. Y.—The Cornell University Glee Club will give a recital in London's Westminster Abbey. They will also perform in Moscow and Leningrad.

New York.—Charles Seeger has joined the faculty of Hebrew Union College School of Sacred Music as lecturer in ethno-musicology.

New York.—Belle Julie Soudant, teacher of voice, has moved her studio to the Hotel Ansonia in New York City. Miss Soudant is a faculty member of the Juilliard School of Music.

Baltimore, Md.—The Peabody Art Theatre of the Peabody Institute announces that Gian Carlo Menotti will stage his "Old Maid and the Thief" and "Amahl and the Night Visitors" this month. The former work will be conducted by Laszlo Halasz, the Art Theatre's musical director, and Herbert Grossman, associate conductor of the Baltimore Symphony, will direct the latter. Sets will be designed by Ming Cho Lee of the Metropolitan Opera staff.

Winter Park, Fla.—The Rollins College Conservatory of Music is reactivating its Music Education Program under the direction of Associate Professor, Dr. Emily Webber.

## Corrections

In the September Personalities column, it was announced that Regina Resnik would sing "Carmen" with the Vienna State Opera on Sept. 21 and 29. This was in error. The first Carmen of the Vienna season was sung on October 2 by Jean Madeira.

In the October issue there was an error in the Vancouver article. Ian Docherty wrote that William Steinberg's conducting was most notable in the Bruckner Te Deum and by mistake it was printed as not notable.

Arnold A. Gurwitch, resident attorney for Leeds Music Corporation and its associated firms, has become a partner in the show-business law firm of Rosen, Seton and Sarbin. Mr. Gurwitch will continue to represent the interests of Leeds.

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(Continued from page 91)

sparsely set at "a minimum of one a year for at least three years," which was sparked by the first in October. Although it has dropped the weekly Pat Boone show, there may be some Boone specials emanating later from Hollywood with choreographer Bill Foster, and its Lawrence Welk and Dick Clark half-hours still feature some dance.

NBC has Jack Baker slated for a number of Bob Hope specials emanating from Hollywood and though it has dropped the weekly Arthur Murray Party (except for reruns) it is ahead with the ambitious Dinah Shore programs filmed in all parts of the globe for the new season, plus the Como Kraft Music Hall series. The schedule otherwise is slim on dance, especially in the daytime hours, with most of the musical variety specials slotted for the 10-11 p.m. time Tuesdays.

CBS has had some Red Skelton and Jackie Gleason specials plotted and several General Electric specials to feature various artists, besides the regular weekly Red Skelton and Garry Moore shows and Sullivan. A feature of the Ed Sullivan shows new this season is a once-monthly "out-of-town" production, spotting various areas and with local talent hired, "when and if needed." CBS has also commissioned, for an unknown future special date, a new score by Igor Stravinsky with choreography by George Balanchine for a "Story of Noah" ballet to feature New York City Ballet dancers.

Both CBS and NBC have in the past year pursued an intensive "talent discovery" audition program, but the fact remains that "breaking into" TV is still a very hard job for choreographers and dancers alike. Many agencies and managements eschew placement of choreographers, especially, stating in effect that this kind of talent is "more trouble than it is worth," because it is so hard to sell. By and large, only "established" choreographers can find jobs in TV. While agencies are less chary of dancers, the top management now prefers to handle the new style "dance performer" with ability to do "everything," and even star material in specialized categories cannot always break into this strange medium outside an occasional guest appearance.

Open dance auditions for actual TV shows (as distinct from the talent auditions held by the networks) are rare indeed. If dancers are not hired by companies, they must either usually know a choreographer or a sponsor, or a producer or be on the files of a packaging agency. After a few TV appearances, however, dancers agree it is much easier to get jobs, usually working again with the same staff though not necessarily the same show. Occasionally, dancers receive their first TV break by being filmed as part of an event program, as when excerpts of Broadway shows are filmed, or in dramatic or educational stories calling for specific Ethnic dance interpolation, or other specialized dancing. Above all,

those dancers who somehow never make TV ought not to be too discouraged upon reflection: for like every other field, television has its own very specific requirements including make up, wardrobe, coloring problems, and physical attributes which contribute to photogeneity, and a dancer cannot measure his TV value in terms of dance alone.

## The Magic Touch

(Continued from page 12)

Theatre, later, he has told in harrowing detail in his books of reminiscences, all of them full of revealing glimpses behind the scenes of the dance world.

Today, the boy who came out of Pogor in the Ukraine to conquer the world, artistically, can look back over a fantastically varied career in which he has made and lost fortunes, brought companies from the temples of the orient and the forests of the Philippines, and become the international ambassador-at-large of the arts.

The deep roots of the man are revealed in his statement: "I am very happy to have lived to see music and dance develop as they have and win such a great and widespread appreciation. The time is not far off when the government will subsidize the arts, to give the better things to our people. They need culture and knowledge, especially our youth. A better youth means a better people. This is part of internal defence, which is just as important as external defence."

## Dimitri Mitropoulos

(Continued from page 22)

in and year out, and is privileged to serve as guardian of the giant trees, it is a duty not only to care for those trees, but also to devote time, effort and affection on those that are still fighting to find their place in the sun. It is an obligation to be undertaken gladly, sometimes even against public judgment."

Here again, we notice the trend of his entire life: Saint and Sinner, Entertainer and Educator, Guardian of the Past, Present and Future. In his enormous self-set task, Mitropoulos was guided by his musical genius, especially his unique retentive memory which allowed him to memorize entire complex scores in the shortest time.

The last year of his life, Dimitri Mitropoulos was often ill. In 1959, he suffered a severe heart attack and in 1960 he had to undergo a complicated operation. He forced his weakened physical frame to unspeakable efforts. Among the highlights of these last twelve months were an unequalled performance of Gustav Mahler's Ninth Symphony during the Mahler Festival of the New York Philharmonic last January, and at the Metropolitan Opera the deeply moving new production of Verdi's "Simon Boccanegra". I remember after the Mahler Ninth which was received by a deeply stirred audience with an endless ovation, the reasons were discussed why a work which never

had been so fully appreciated by an audience seemed suddenly to have conquered it. Mitropoulos with his deep and genuine modesty answered, "Well, maybe Gustav Mahler has led my baton from the beyond." And like music from another planet it had sounded. I also recall his remark on the last day he was in New York, when I asked him to care for himself: "I cannot and will not live as an invalid. I'd rather die with my boots on."

His prayers were heard. He came to the rehearsal of Mahler's Third Symphony at La Scala in Milan on Nov. 2, which two days before he had conducted in Cologne, a weary and spent man. "I feel very fatigued," he said. "I am an old automobile that still works, however." A few minutes later, he fell from the conductor's stand—and died, surrounded by those whom he felt closest to, his colleagues in the orchestra. He passed on as he had wished it, on the podium but in the privacy of a rehearsal. A great heart had stopped beating. He will be sorely missed and as a personality of exceptional gifts and giving, he will never be replaced.

Mitropoulos was born in Athens, Greece, on Feb. 18, 1896. There he received his first musical instruction at the Athens Conservatory, studying with Armand Marsick, a Belgian musician who spent many years in Athens. He not only studied the piano intensively, but also worked in composition, and in 1919, saw an opera of his—"Soeur Beatrice", after Maeterlinck—performed at the Conservatory.

After his graduation in 1920, his wander-years began. He went to Brussels, where he studied with Paul Gilson. In 1921 he moved on to Berlin, where his master was the great Busoni, with whom he studied piano. Busoni recognized the gifts of his pupil, who developed into an extraordinary pianist, and he remained a strong influence on Mitropoulos through all his life.

In 1921, Mitropoulos joined the staff of the then State Opera as a coach, assisting Erich Kleiber and Fritz Stiedry, who were both conducting there at the time. He remained until 1925, when he returned to Greece and was appointed conductor of the Municipal (Philharmonic) Orchestra in Athens. In 1930, he was invited to conduct a concert of the Berlin Philharmonic. When the soloist, Egon Petri, became suddenly indisposed, Mitropoulos substituted for him in Prokofiev's Piano concerto No. 3, conducting from the keyboard. He played the same concerto in Paris in 1932 as pianist-conductor, and later in the United States. His American debut he made in 1936 with the Boston Symphony Orchestra. He had been invited by Serge Koussevitzky, who attended one of his concerts in Paris and was deeply impressed. In 1937, he was engaged as permanent conductor of the Minneapolis Symphony Orchestra. There he stayed until 1949, when he accepted the post of conductor of the New York Philharmonic, first for one season, acting together with Leopold

Stokowski as its musical head, and from 1958 on as its sole Musical Director. In 1956, at his recommendation Leonard Bernstein was appointed as Mitropoulos's Associate Conductor. In 1958, he succeeded him as Musical Director.

But Mitropoulos appeared for four weeks every season as guest conductor, devoting the rest of his time to guest performances in Europe and to opera conducting, both at the Metropolitan Opera in New York and in Europe.

According to his last wishes, his body was cremated on November 4 in Locarno, cremations being prohibited by law in Italy. A navy plane which the Greek Government had sent to Milan to carry his remains to Greece, brought them there on the following day. A memorial service held at the Theatre of Herodotus was attended by the representative of the King of Greece, and political and cultural dignitaries. Eulogies followed, and the Athens Philharmonic Orchestra, whose head he had been for twelve years, played the second movement of Beethoven's "Eroica" without a conductor. Afterwards, the ashes of Dimitri Mitropoulos were interred at the Academy, of which he was an honorary member, for eternal rest.

## A New Frontier

(Continued from page 8)

In answer to Question No. 4, MUSICAL AMERICA is convinced that Congress can be persuaded to establish a Department of the Arts, and that after the necessary study and analysis that legislation could be passed providing government aid to musical education, and to culturally important enterprises in radio and television. It will take time and patience, but once the Department is set up and facts and figures are assembled, even our most hard-headed legislators may change their position.

As to Question No. 5, we do not believe that the practical importance of the arts is being exaggerated. Who would accuse Russia of being politically unrealistic and dewy-eyed? And yet what country has been more generous to her artists in her educational system and social organization, and what country has won more brilliant triumphs in the political field through cultural weapons? In a free America we could give our artists the same faith and encouragement, plus the priceless gift of complete intellectual freedom.

We can achieve a New Frontier in the Arts, but we must strive with all our might, as a nation, if we are to do it. We must not fail to spend for spiritual weapons as well as for material ones. We must prepare the youth of our country for cultural as well as military service. For, in the end, it is the spirit that triumphs. We have seen power-mad and ruthless governments go down in blood and flames repeatedly, within our lifetimes. And we must be willing to spend money on brains as well as bombs. Art is not an escape for privileged weaklings. It is the faith of the strong, the wise, the courageous—and the enduring.

## INTERNATIONAL REPORT

(Continued from page 28)

subscribers to their concerts as to which composers they best liked hearing, produced the following results: Bruckner led with 337 votes and was followed by Mozart (277), Franz Schmidt (270), Beethoven (257) and Haydn (244). Richard Strauss and Debussy slightly predominated over Schubert whereas Mahler, Schönberg, Webern and Prokofiev did not even win a hundred votes. Nevertheless no special attention was given to this survey in the making of programs, as the beginning of the season was marked by performances of works lying off the main track.

The most interesting event was a performance of Schönberg's "Moses and Aron" by the Municipal Opera of Berlin in the Vienna State Opera. Their visit had a somewhat official character as it took place within a scheme entitled "Berlin Greets Vienna".

Schönberg began to be interested in metaphysics during the First World War and these studies bore their first fruit in his "Jacob's Ladder". "Moses and Aron" shows the poet-composer at the culmination point of his art. It professes a philosophy believing in ethics and proves that twelve-tone music is capable of rendering shades of tension in no way inferior to those of tonality. The instrumental means used by the composer are most varied: spoken and sung choirs, electronic music, recitative, the arioso style of the cantata, interlacing counterpoint movements illustrate the action whose subject is the conflict between the world of the spirit and the world of materialism.

The performance had extraordinary success. Contrary to Zürich where the opera gave rise to a theatrical scandal as late as 1957, and to Berlin where the first night—although only this one—met with opposition, the Vienna audience proved enthusiastic. The biblical pair of brothers was rendered to perfection by Josef Greindl and Helmut Melchert. Hermann Scherchen conducted with all his deep insight and expert knowledge of Schönberg's style. Michael Raffaelli's scenery and costumes, designed in a semi-abstract, semi-naturalistic style, created with intuitive accuracy the atmosphere of naive biblical scenes.

As mentioned above, the concert season too began with works of modern music. Dimitri Mitropoulos, whose Vienna community kept on growing, conducted Mahler's Ninth Symphony. This outstanding conductor had won the hearts of the lovers of Mahler's music within the course of a few weeks. After his magnificent interpretation of Mahler's Eighth Symphony in Salzburg during this year's Festival, his interpretation of the Ninth Symphony boasted the same degree of perfection and the same deep



Theodor Berger, left, and Dimitri Mitropoulos

understanding of the peculiarities of Mahler's musical style.

The concert started with a performance of Webern's Opus No. 1, which cannot deny its relationship to the "Tristan" harmonies while parts of it already point to Webern's later style and are typical of it. Dimitri Mitropoulos also conducted a first performance of a symphonic version of Theodor Berger's ballet music entitled "The Four Seasons" brilliantly played by the Vienna Philharmonic Orchestra. Its stage version, accompanied by scenery and costumes designed by Georges Wakhievitch, will follow in the State Opera in the course of this season. Berger is a master in the mixing of orchestral colouring and sound effects.

The most impressive part of his work is its finale, a hymnic dance. As in his previous works Berger in the "Four Seasons" never quite abandons the basis of tonality. A close inner relationship to impressionism can be noted, the rules of which are nevertheless modified by Berger in a personal manner. The visit of the Tokyo Philharmonic Orchestra which played music by recent Japanese composers gave an interesting glimpse of the compositional style of the Far East. Its tunes are frequently homophonous, its harmony is based on the pentatonic system. The excellent Japanese pianist Sonoda proved a very good interpreter of Rachmaninoff's Second Piano Concerto. However, several details in the rendering of the Brahms Symphony varied from the traditional manner.

Among the repertoire performances of the opera those of the Nibelung Ring series conducted by Herbert von Karajan, of which Birgit Nilsson was a superb Brünnhilde, as well as Leontyne Price's successful guest performance in "Madama Butterfly" should be mentioned. Dimitri Mitropoulos further conducted a revival of Verdi's "Forza del Destino", lending the whole of his artist's personality to this opera. The exquisite quartet of singers, Giulietta Simionato, Antonietta Stella, Giuseppe di Stefano and Ettore Bastianini, displayed the full glory of their voices.

After an absence of a number of years Rudolf Firkusny gave a recital, the program of which included music from three centuries. The greatest impressions of this evening were those created by his rendering of Debussy's and Stravinsky's music.—E. V. Mittag



## OBITUARIES

### ELLABELLE DAVIS

New Rochelle, N. Y.—Ellabelle Davis, soprano, died of cancer at the New Rochelle Hospital on Nov. 15. She was 53 years old.

Born on March 17, 1907 in New Rochelle, Miss Davis was the daughter of a grocer in that city and worked as a seamstress to pay for her early vocal lessons. She was one of the most prominent Negro singers in the United States, and won her first major notice on the occasion of her Town Hall debut in 1942. Within two years, she had gathered so large a following that, when she gave her third recital



Ellabelle Davis

in the same hall, seats had to be placed on the stage to accommodate the overflow audience.

Her first Carnegie Hall recital was given in 1948. In the same spring, she made her first European tour. In 1947, a most important event in her career came when the League of Composers commissioned a composition for her. This was Lukas Foss's "The Song of Songs", a solo cantata. Miss Davis gave the work its first performance with the Boston Symphony under Serge Koussevitsky. Subsequently, she sang the work with other major orchestras in this country and in Europe.

Miss Davis is survived by a sister, Mrs. Marie Davis Tillman of New Rochelle.

### EMIL COOPER

New York.—Emil Cooper, operatic conductor, died at Roosevelt Hospital on Nov. 16 at the age of 82. He had been admitted to the hospital ten days earlier.

The son of a composition teacher, Mr. Cooper received his first training from his father; then attended the Conservatory of Odessa. He also studied in Vienna. On his return to Russia, he was coached in conducting by Arthur Nikisch and Serge Taneiev. His first professional experience came at the age of 20, when he conducted at the Municipal Opera Theatre in Kiev. At Zimin's Opera in Moscow, he conducted the first performance of Rimsky-Korsakoff's "Coq d'Or."

In 1909, he was engaged as musical director for Sergei Diaghilev's newly-organized Grandes Saisons Russes in Paris. In the next year, he was appointed conductor at the Imperial Opera of Russia and symphony conductor of the Imperial Musical Society of Moscow. The latter post, he held for seven years, until he was

appointed artistic director of the Imperial Opera in Petrograd and professor of the conducting class at the State Conservatory.

In the United States, Mr. Cooper was from 1940 to 1950 a conductor at the Metropolitan Opera House. He is survived by two sisters, Mrs. Beatrice Miestchaninoff and Mrs. Judith Steiman. For the last nine years, he was musical director of the Symphony Society of Baton Rouge, La.

### IDA RUBINSTEIN

Paris.—Ida Rubinstein, dancer, once called "the Queen of the Stage" died here on Sept. 20, at the age of 75. Miss Rubinstein was born in St. Petersburg and made her debut in Fokine's "Cleopatra" in Paris in 1909, appearing with Pavlova, Nijinsky and Fokine himself, a ballet that revolutionized the dance. She was noted more for her great beauty and her acting ability than for terpsichorean achievement. Her financial resources enabled her to commission composers, choreographers and designers to mount new works for her various companies. Stravinsky composed his "Le Baiser de la Fée" and "Persephone" for her, Ravel his "Bolero" and "La Valse", and Debussy his "Le Martyre de Saint-Sebastien". Among the choreographers whom she commissioned to create new ballets were Fokine, Nijinska, Massine and Kurt Jooss.

### ALFRED HILL

Sydney.—Alfred Hill, Australian composer, died here at the age of 89, on Oct. 30. Born in Melbourne, Mr. Hill was sent by his father while in his teens to study in Leipzig. In Europe he performed as a violinist under such conductors as Brahms, Tchaikovsky, Grieg and Bruch. He went to New Zealand in 1891 where he became interested in the music of the Maoris, and composed a cantata "Hinemoa" using the native style. He returned to Australia before the first World War, becoming a much sought-after teacher and prolific composer. His later compositions are all in a late-romantic style. Mr. Hill is survived by his widow, who was a pupil of his and is a composer herself.

### HELEN C. WARDEN

Haverford, Pa.—Helen C. Warden, founder and president of the Academy of Vocal Arts, Philadelphia, died Sept. 30th. She lived in Haverford and for many years was a patron of the opera and helped develop many American singers. Her particular interest had been the training of singers and the creation of opportunities to further their development and careers. To that end, in 1934 she founded the Academy of Vocal Arts and was its president until she died.

### JOSEPH GREGOR

Vienna, Austria.—Joseph Gregor, director of the theatrical collections of the Austrian National Library, and librettist, died on Oct. 12, ten days before his 72nd birthday. Mr. Gregor was the author of a series of plays and novels written before he was attracted by the magic of the stage. He delved into the history not only of the legitimate stage but also of operatic art and ballet. In the world of music Gregor became known as the librettist for three operas by Richard Strauss, "Friedenstag", "Daphne" and "Liebe der Danae". He wrote, among other biographical works, extensive sketches on Strauss and Clemens Krauss.

### MAX LANDOW

Rochester, N. Y.—Max Landow, pianist and teacher, died here Nov. 17 at the age of 83. Mr. Landow, who was a member of the Eastman School of Music faculty from 1922 to 1945, gave many concert performances in Europe and the United States. He had taught at the Stern Conservatory in Berlin, the Sacred Heart Convent in Omaha, and the Peabody Conservatory of Music in Baltimore.

### JULIUS GUTMANN

New York.—Julius Gutmann, 71, a former opera singer noted for his Wagnerian portrayals died on Oct. 2. Mr. Gutmann had sung in London, Paris, Vienna, Hamburg, and Buenos Aires.

### BONAVENTURA SOMMA

Rome.—Bonaventura Somma, 67, for the last 34 years director of the Santa Cecilia Choir, died here on Oct. 28. Mr. Somma was seen in this country with the famous Choir on a tour in 1955.

### ISADORE FREED

Rockville Centre, L. I.—Isadore Freed, 60, composer, and teacher, died here on Nov. 10. Mr. Freed was born in Russia, and studied with Josef Hofmann, Ernest Bloch, and Vincent D'Indy. He taught at the Hartt Musical Foundation and was music director of Temple Israel in Lawrence, L. I. at the time of his death. Surviving are his widow, Mrs. Riva Hoffman Freed, a daughter, three sisters and two brothers.

### JO P. EMERY

Glen Ridge, N. J.—Jo P. Emery, father of Jean Evans, Executive Editorial Secretary of MUSICAL AMERICA, died here Nov. 13. He was associated with the magazine *Practical Home Economics* until his retirement in 1956 and owned the magazine *The Trained Nurse and Hospital Review*.

### GIUSEPPE FABBRONI

Queens, N. Y.—Giuseppe Fabbroni, 69, a violinist in many orchestras in this country and in Italy, died here Nov. 9. He was a graduate of the Venice conservatory and played under Toscanini at La Scala in the early part of this century.

### JOHN W. LITTLE

Philadelphia.—John W. Little, a former opera singer, died here on Oct. 8 at the age of 71. He sang with the Metropolitan and Philadelphia Grand Opera companies.

### ESTHER BERGER

Bridgeport, Conn.—Esther Berger, 49, wife of Arthur Berger, American composer and critic, died here on Oct. 27. The former Esther Turitz, she had become ill while accompanying her husband on a Fulbright Grant in Italy this summer. She had graduated from the Juilliard School and taught singing while pursuing her own career as a concert soprano. She is survived by her husband, three sisters and two brothers.



# HORSZOWSKI

## PIANIST OF UNCOMPROMISING STANDARDS AND INTEGRITY

By RAFAEL KAMMERER

A small, reticent, mild-mannered man, not given to interviews or self-aggrandizement, Mieczyslaw Horszowski, the eminent Polish-American pianist, can look back with satisfaction on more than a half-century of concert-giving in the major musical centers of the world, both as solo recitalist and in chamber-music performances with the leading musicians of the 20th century.

A cultured man of the world, speaking several languages fluently, he is also an indefatigable researcher and scholar in all things pertaining to his art. As a pianist, his exquisitely wrought art presents a unique blend of the intellectual and the emotional which, while it appeals primarily to the connoisseur of fine piano-playing, also speaks to the average music-lover.

As one of the leading *Wunderkinder* during the first decade of this century, Mr. Horszowski made his initial public appearance as a pianist in his native Lwow at the age of five. His Carnegie Hall debut came when he was 14. Following that early American tour, the boy named "Micio", as he was then

fondly called, returned to Europe for further study.

In Vienna, as a pupil of Leschetizky, he met and won the respect and acclaim of the leading musicians of the day. Today, as throughout his long career, both as pianist and as teacher at the Curtis Institute of Music in Philadelphia, Mr. Horszowski commands the respect and admiration of his fellow musicians, not only for his superior knowledge and musicianship but also for his kindness. He has never been known to say a disparaging word about any other pianist, even when his own high, uncompromising standards and integrity might tempt him to do so.

When asked for an interview, Mr. Horszowski modestly confessed that he was inexperienced with the ways of interviews and interviewers, but he invited me to come for "a little chat on piano-playing" and then see whether or not anything he had to say would be of interest to *MUSICAL AMERICA*'s readers. Although shy by nature, I found

him friendliness personified and a good talker with a fund of information concerning all things pianistic at his

Neatly laid out on the piano in his spacious but sparsely furnished New York studio on the 17th floor of an apartment house overlooking the Hudson River were at least a half-dozen, beautifully bound editions of the Mozart piano sonatas. Among them, the Kalmus Urtext, the old Breitkopf and Härtel, the still older Andre, the Henle, and the Broder editions. These had been painstakingly collated, note for note, in preparation for Mr. Horszowski's current Mozart sonata cycle being given in the Kaufmann Concert Hall in New York.

Five years ago, the pianist gave a similar series of recitals devoted to the complete works of Beethoven.

In this series of four recitals, Mr. Horszowski is playing all the Mozart sonatas, including No. 17 in F major, K. 547a, which can be found only in the Broder edition or as Mr. Horszowski put it, "is included for the first

(Continued on page 98)

time in any edition".

"We have made great progress", Mr. Horszowski said when I asked him whether he thought the art of piano-playing had made any advances since he was a boy.

"When I was studying in Vienna only about five of Mozart's concertos were played, and none of the last Beethoven sonatas. The repertoire was very limited then. I myself gave the first performance in Zurich of the B flat, K. 595, 35 years ago, and Artur Schnabel was the first to play K. 503 in Vienna since Mozart's time. In that respect alone, I would say that we have made great progress.

"Mozart, you see, was my first love, and after 50-odd years he remains so. As a child—for relaxation from my other musical studies—I played through all his scores, 'Figaro', 'Don Giovanni', 'The Magic Flute', etc. I still do the same.

"I did not play Chopin until I was 12 years old. My teacher kept me hard at work on the Etudes of Cramer, Czerny and Clementi. Yes, I still think these studies are of great value, but I do not use them in my teaching. Students today don't have time for them. Instead, I use Bach, Beethoven, Mozart, Mendelssohn and contemporary music for the development of technique and musicianship. Bartok and Hindemith are excellent for that purpose, especially Bartok. Their works are wonderful studies in rhythmic and polyphonic playing.

"Scale and arpeggio practice is, of course, a necessity and I recommend that they be played slowly for evenness of touch. Exercises can be made up from difficult passages in pieces. I advise my students to play much with their eyes and also without looking at the keyboard.

"As for editions, I prefer 'urtext' where available. For Mozart, the Kalmus collated with the Broder, I find the most correct. The Henle edition is also an excellent, correct edition. I am not familiar with Casella's edition, but it should be interesting. The old Kohler was a good edition. There are also editions by Reinecke and Saint-Saens. For Mozart's C minor and D minor concertos, I use Denis Mathews' cadenzas. They have not been published. I recommend the Ganche edition, published by the Oxford University Press, of Chopin's works, and Cortot's of the Mazurkas."

Asked whether the students of today work as hard at their music as they did in former days, Mr. Horszowski replied:

"They work hard, but have less time to study. There are so many other things they have to devote their time to. The relationship between the pupil and the teacher is also a little different now than it was when I was a student. Today, you have to discuss a point of difference, but when I was a student you did what the teacher told you. You have to see clearly why you do as you do. Young people want to know why

you want them to do a certain thing in a certain way, and that, I think, is all to the good.

"I teach privately at the Curtis Institute, but I think it is very good for a student to have the benefit of playing for others. Private teaching, however, is much more intense. Students can also learn much from playing chamber music—it's the best school for music! Today, all serious young students study chamber music and that, too, is a good thing."

In a brief discussion of some once much touted piano methods, Mr. Horszowski said that Tobias Matthay's "The Art of Touch", despite its turgid writing and prolixity, "has a lot of good things in it", but as for some of the others his laconic comment was:

"We play piano with the fingers, not the shoulders. Once the hammer strikes the string you can't influence it any more, but you can control it with the finger beforehand."

Continuing, at Mr. Horszowski's invitation, our discussion at a little coffee shop nearby, Mr. Horszowski reminisced on the great pianists of the past who inspired him as a youth. The first of these was Eugène d'Albert.

"A wonderful artist, d'Albert had not as yet neglected his piano for composition. Later, Busoni became my ideal. Busoni impressed me with his wonderful shading and colorful effects." Teresa Carreno; Vladimir de Pachmann, admired for his "delicacy"; and Eduard Risler, the celebrated French Beethoven interpreter who "impressed me so much that I became his pupil", were among those the pianist recalled. Mr. Horszowski also expressed a warm admiration for Edwin Hughes and Ethel Newcomb, who, as assistants to Leschetizky in his student days, were the first American pianists he heard.

"Of women pianists", Mr. Horszowski continued, "I liked Fanny Davis best. Nor can I forget Granados' playing of his own works. He had a wonderful natural technique. He also had a very hard life. Donald Francis Tovey was another wonderful musician who exerted a great influence on my life. To hear Tovey play Haydn's string quartets on the piano was an unforgettable experience. He was a fine composer, too, whose works are unjustly neglected. Many have never been published."

As one of the judges in the recent Warsaw Competition for pianists, Mr. Horszowski listened to 220 performances of Chopin etudes, 60 each of polonaises and nocturnes, 38 of the sonatas, and 12 of the concertos, besides all the other pieces. Yet he had nothing but praise for the high level of excellence shown by the contestants. He admitted, however, that "the greatest obstacle and the greatest incentive facing the young artist today is the competition". Another difficulty pianists have to cope with is the size of our concert halls. "They are too large", Mr. Horszowski maintained. "Halls seating more than 3,000 are just not

suitable for a piano recital."

The fact that the texture of the music is projected more clearly today is a step forward, Mr. Horszowski believes. "There was a tendency for many years to play too fast", he said. "A reaction has now come about. Expression marks in music are relative. We must dig beneath the notes and markings to get at the composer's message. Mozart often qualifies his tempo indications with such directions as *Andante un poco adagio*."

Following Mozart's own precedent, Mr. Horszowski devoted the initial program in his Mozart sonata cycle to the first six sonatas. "These six sonatas", the pianist explained, "were, I think, the first virtuoso works for the piano. They were all written together in one long manuscript. Mozart himself played them in this sequence and wrote to his father from Mannheim, in a letter dated Nov. 4, 1777: 'Today I have played my six sonatas for Cannibich.' Note the key sequences; see how the sonatas progress downward in fifths—C, F, B flat, E flat, etc. That, too, points to the fact that Mozart intended them to be played as a set or group."

## PERSONALITIES

**Rudolph Ganz** was the guest critic at the fifth annual Dorian Piano and Organ Festival Nov. 11, at Luther College in Decorah, Iowa.

**Ruggiero Ricci** has just completed his eighth consecutive concert tour, which included Argentina, Brazil, Uruguay, Guatemala, San Salvador, Costa Rica, and Peru in the Americas.

**Hertha Toepper**, leading mezzo-soprano of the Bavarian State Opera in Munich, made her American debut recently as Octavian in "Der Rosenkavalier" with the San Francisco Opera.

**Susann McDonald**, returned from a victory in the first International Harp Contest in Israel, has embarked on a tour of Ohio, Virginia, Tennessee, Arkansas, Illinois, and Indiana.

**Ella Kate Bowes** and **Carl Herman Dahlgren** were married in Denver on Oct. 8. Mr. Dahlgren is a member of the Judson, O'Neill & Judd division of Columbia Artists Management, Inc.

**Jonathan Sternberg** has been appointed first conductor of the Royal Opera in Antwerp. After conducting the Flemish premiere of Gottfried von Einem's "Dantons Tod", Mr. Sternberg made guest appearances with the London Philharmonic and the Orchestre de la Suisse Romande.

**Jose Iturbi** is currently on his fall tour, with appearances with the San Antonio Symphony, the Baltimore Symphony, the Wilmington Symphony, and concerts in Hartford, Kansas City and Los Angeles.





A



B

M. Brodsky



C



D

Sheldon Secunda

#### PICTURE CAPTIONS:

A. Maria Tallchief, standing in front of the Kremlin with a group of Moscow children.

B. Dimitri Shostakovich listens to pianist Samson Francois playing his "Danse Fantastique" on a televised intermission feature of the Leningrad Symphony's Paris concert.

C. Birthday at New York State's Executive Mansion. Pianist Claudette Sorel (second from right) celebrated her

birthday on October 10 by playing for members of the State Board of New York Federation of Music Clubs at a tea given by Mrs. Nelson A. Rockefeller. With Miss Sorel are (left to right): Mrs. Ruth Burgess, Mrs. Warren Knox, and Mrs. Cortland Van Rensselaer Schuyler.

D. Gustave Haenschen, conductor-composer, listens to Herb Shriner, playing harmonica, George Tlexander, folk balladeer, and Diane Comins, harpist, in a rehearsal of Mr. Shriner's "Pops Americana" concert.

## COMPOSERS' WORLD

The world premiere of **Walter Piston's** Violin Concerto took place on Oct. 28, by Joseph Fuchs and the Pittsburgh Symphony under William Steinberg. The work and its soloist were commissioned under a Ford Foundation Grant.

The project of sending young American composers to public high schools around the country has been adjudged a success by its sponsors, the National Music Council and the Ford Foundation, and it will be continued for at least three more years.

**Serge Prokofiev's** opera "The Story of a Real Man" was given its premiere in Moscow on Oct. 8, twelve years after it was written.

**Louis Gordon**, of Houston, has been awarded a \$600 commission to compose new music for the state of Texas.

San Antonio has honored **William Schuman** as its "Composer of the Year". It will perform four of his works this year.

**Warren Benson**, of the faculty at Ithaca College, had his Trio for Percussion used by Pearl Lang as the score for her new ballet "Sky Chant", to be given in February.

The Contemporary Chamber Music Society of Philadelphia has commissioned **George Rochberg** to write a string quartet for its concert series next season.

**Chou Wen-Chung** was present at the premiere of his "Soliloquy of a Bhikkuni", performed by the American Wind Symphony in Pittsburgh.

The Philadelphia Orchestra has announced a new series of commissions to be known as the "Eugene Ormandy Commissions". Composers participating will include **Walter Piston**, **Richard Yardumian**, **Aaron Copland**, **Roger Sessions** and **Roy Harris**. The first to be performed will be **Walter Piston**, with his Seventh Symphony due to be premiered on Feb. 10.

**Easley Blackwood's** Second Symphony will be premiered by the Cleveland Orchestra on Jan. 5. The work was composed under a G. Schirmer Centennial Commission.

**Eddy Manson** has been commissioned by the Florida Symphony to write a work to be played at their March 16 concert in Orlando.

**Howard Morris' Sonata No. 2** for Violin and Piano was premiered Nov. 29, with Louis Persinger, violinist, and the composer at the piano, at New York's Judson Hall.

The Chilean composer **Domingo Santa Cruz** has been appointed A. W. Mellon Distinguished Visiting Professor of Carnegie Institute of Technology for November and December.

A new work by **Darius Milhaud**, "Aubade" was commissioned by the Oakland Symphony, and will be given its first performance March 14.



**William Schuman, Charles Munch, and Mrs. Schuman** after the Boston Symphony gave the premiere of Mr. Schuman's Seventh Symphony

Acapulco was the scene of the premiere of **Pablo Casals' oratorio, "El Pesebre"** this month. The composer conducted.

In a recital Nov. 27, at Memorial Baptist Church in New York City, soprano Arnetta Ferguson gave the American premieres of "Sieben Bierbaum-Lieder" by **Paul Graener** and "Six Chants Exotiques" by **Andre Gailhard**, as well as the world premiere of "Pocket of Empty Time" by **Edward Lee Tyler**.

**Douglas Allanbrook** had its First Symphony premiered Nov. 1, by the National Symphony under Howard Mitchell.

**Stephen Addiss** has been commissioned by the Turetzky Chamber Ensemble to write a set of chamber songs for a concert at the Living Theater, New York City, on Jan. 9.

The Norwegian composer **Knut Nystedt** was present for the world premiere of his "Seven Seals" by the Hartford Symphony under Fritz Mahler on Nov. 23.

### Anton Webern

#### Letters and Lectures

The figure of the man and artist Anton Webern has been buried by a confused mass of analytical literature, written principally about his late works. The younger generation of admirers sees him as rebelling against the tradition in which he originated. This generation did not know the quiet, introverted, unworldly man, and therefore does not realize that the only thing that mattered to him, from the artistic point of view, was the very thing which is forgotten today: the musical coherence and the native expressiveness of a language he learned from Schoenberg.

Years ago an exhibition in the Marienhoehe in Darmstadt, with its documents, compositions and letters, afforded us a glimpse into Webern's real nature. The naïveté of the nineteen-year-old's reactions to such experiences as Bayreuth is as characteristic as is the manuscript of a ballade, "Young Siegfried", written in the summer of 1903. Now Vienna's Universal Edition presents to us two slender volumes containing letters and lectures of Anton v. Webern from 1926 to 1945. (Anton Webern, Letters to Hildegard Jone and Josef Humplik, Vienna 1959, 106 pp. br. 7.50 DM; The Way to the New Music, Vienna 1960, 73 pp., br. 6 DM).

The Humplik-Jone couple entered Webern's circle in 1926 and soon established friendly relations with him. Webern expressed great enthusiasm for Hildegard Jone's lyrics, which from 1933 on were the sole textual basis for his compositions, namely the lieder opus 25, the "Augenlicht" and both cantatas. The 140 letters to the couple, which Joseph Polnauer introduces and annotates with great exactness, offer us varying perspectives on Webern's artistic credo. The constructive is always intermingled with the expressive. Musical forms are coordinated with the syntax of the text. The allusions to fugue, theme, variation and so forth occupy much space. The composer applies to the mirror-like forms of the music the words of Goethe: "All forms are similar, but no one is equivalent to another; and so the choir alludes to a secret law, to a holy riddle."

Webern's letters are written in clear, simple, occasionally enthusiastic language. They are the utterances of a

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*Season 1960-61***BRAILOWSKY****Pianist****MIMI BENZELL****Soprano****EDEN & TAMIR****Israeli Duo-Pianists****ROSALIND ELIAS****Mezzo, Metropolitan Opera****RUDOLPH FIRKUSNY****Pianist****OLEGNA FUSCHI****Pianist***Steinway Piano***CARROLL GLENN****Violinist****SZYMON GOLDBERG****Violinist****HILDE GUEDEN****Soprano,  
Metropolitan & Vienna Operas****GRANT JOHANNESSEN****Pianist****DOROTHY KIRSTEN****Soprano, Metropolitan &  
San Francisco Operas****FLORENCE KOPLEFF****Contralto**

man of normal education, who is excited just as much by the Parthenon frieze as by the sprouting of the flowers, all of which he knows by name. From these pages emerges the personality of the author in attractive simplicity.

This is also true of the letters to Willi Reich, the publisher of the little book "The Way to the New Music", who has appended them to a series of Webern's lectures. For example, we read there under date of May 3, 1941 a remark about Webern's variations op. 30: "This music (mine) is precisely music which is based upon the laws established by the musical principles of the Netherlanders. Which, far from denying the subsequent development, wishes to move forward into the future rather than back into the past." And for Schoenberg's 70th birthday in 1944: "Convey my most intimate thought, which haunts me night and day, my unutterable longing!"

The lectures themselves, which were given in 1932-33 in a private home in Vienna, are intended for musical amateurs. This is the only explanation for their occasional naïveté and very primitive presentation of musical data. They impart nothing new to those who know the writings of Schoenberg. Webern even repeats some of Schoenberg's errors (e.g., the "church tones at each interval of the seven-tone scale"). But the warmth with which he defends the separation of tonality and the twelve-tone technique conveys something of Webern's pure personality.

As material for the still missing biography of Webern these two small books are invaluable. They report not only the perverted Webern myth of the 50's but also the numerous errors in the "Reihe" Webern notebook, which begins with an erroneous translation of one of Stravinsky's English text.

—H. H. Stuckenschmidt

**First Performances in  
New York****Ballet:**

Theodorakis, Mikis: "Antigone" (Royal Ballet, Sept. 27)

**Chamber Music:**

Hartman, Peter: Concerto for Violin and Wind Quintet (Living Theater, Nov. 7)  
Sydeman, William: Duo for Double Bass and Clarinet (Living Theater, Nov. 7)  
Wuorinen, Charles: "Turetzky Pieces" (Living Theater, Nov. 7)

**Opera:**

Addiss, Stephen: Excerpts from a Chamber Opera (Living Theater, Nov. 7)  
Eck, Werner: "The Inspector General" (New York City Opera, Oct. 19)

**Orchestra:**

Sheriff, Noam: Two Movements from "Psalm" (Israel Philharmonic, Oct. 16)

**Violin:**

Imbrie, Andrew: Impromptu (David Nadien, Oct. 21)

**Vocal:**

Dougherty, Celius: "Upstream" (Richard Goodlake, Oct. 23)  
Sims, Ezra: "Seven Songs to Poems of Sylvia Spencer" (Ann Bowers, Nov. 7)

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## CONTESTS

**BMI Composition Award.** Open to residents of the Western Hemisphere who will be less than 26 years old on Dec. 31, 1960, and who are enrolled in school or studying with a recognized teacher. Awards from \$500 to \$2000. Deadline Feb. 15. For further information write Russell Sanjek, SCA Project, BMI, 589 Fifth Ave., New York 17, N. Y.

**Concert Artist Guild Auditions.** Open to vocalists and instrumentalists under thirty years old. Awards include participation in Town Hall concerts. For further information write immediately to Concert Artists Guild, Town Hall, 123 W. 43 St., New York 36, N. Y.

**Ethical Culture Young Artists Competition.** Open to singers, violinists, cellists, and pianists ages 16 to 25 who have not given a Town Hall recital. A concert series will be presented of young artists, and one will be selected for a recital in Town Hall. For further information write Rebecca Goldblum, Ethical Culture Society, 38 Old Country Rd., Garden City, Long Island, N. Y.

**Fresno Young Artist Awards.** Open to young musicians ages 18 to 28, resident or studying in California. Cash awards plus an appearance with the Fresno Philharmonic. Auditions Jan. 21-22. For further information write Manager, Fresno Philharmonic, P. O. Box 1055, Fresno, Cal.

**St. Louis Symphony Prize.** Open to string players, ages 18 to 25, living in Missouri, Kansas, Arkansas, Indiana, or Iowa. Award of a scholarship to summer music school at Aspen. Deadline: April 1, 1961. For further information write Mrs. John H. Leach, 1 Clermont Lane, St. Louis 24, Mo.

The 1960 winner of the Blanche Thebom Award is Shirley Verrett-Carter, of New York City. She had previously won a Naumburg Foundation prize, a John Hay Whitney Foundation grant, a John Charles Thomas Scholarship, and the Marian Anderson and Berkshire Festival Awards.

The Denver Symphony has been given by the U. S. Information Agency a Distinguished Service Award for its participation in the Voice of America's "musical salute" program between the United States and foreign cities.

Three winners of Kulas Fellowship Awards have been named, Vladimir Benic, Jerome Rosen, and David Epstein. The award carries with it the opportunity to observe and participate in the operations of the Cleveland Orchestra.

John H. Zorek of the Mayfair Travel Agency announces that his agency has been appointed official agent for the European Association of Music Festivals. Music lovers will now be able to obtain information, seats and accommodations for every major European festival at one central office in New York, instead of applying to each one individually. The Association will also issue a bi-monthly publication, "Festivals", containing advance information on programs, new productions, participating artists and other useful and pertinent information. Five issues are planned for each festival season. "Festivals" will be sold on a subscription basis at \$2.00 per season.

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